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 VOL. XII.—NOVEMBER, 1843.—No. 11.

ART. I. *Ten Thousand Things relating to China and the Chinese; an epitome of the genius, government, history, literature, agriculture, arts, trade, manners, customs, and social life of the people of the Celestial empire, together with a synopsis of the collection.* By WILLIAM B. Langdon, esq., curator of the Chinese Collection. London, 1842.

OUR readers will remember the 'Peep at China,' by E. C. Wines in 1839, noticed in Vol. VIII. p. 581, for March, 1840. The collection was then in Philadelphia, U. S. A. While on that side of the Atlantic, upwards of 65,000 copies of the catalogue of the articles, comprising the collection, were sold. The present catalogue is a handsome octavo, and contains very minute descriptions and numerous plates, all in handsome style. This volume has been sent to us by our friend Mr. Dunn, accompanied by a note, and a pamphlet containing "Opinions of the press on the Chinese Collection." Some of these opinions we shall quote, after first having looked over the Ten Thousand Things, and that not for the purpose of praising them or our friend, but in order to notice a few errors, that they may in due time be corrected.

On the very first page, Mr. Langdon has written 萬唐人物 *Wán Táng jìn wu*, "Things of ten thousand Chinese." It should have been *Táng jìn wán mu*. Mr. Langdon informs us, that he 'speaks from many years' personal knowledge of Mr. Dunn, in China, and in the United States.' He has, therefore, enjoyed good

opportunities for acquiring an accurate knowledge of these ten thousand things—the “Chinese world in miniature.” We are much pleased with his book, which is well worth reading by those who cannot gain access to the collection. The opinions, &c., of the Press, we will introduce occasionally to relieve the tedium of our own remarks. The *Morning Post* of June 21st, 1842, thus describes the *royal visit* to the Chinese Collection.

“There has been recently erected by Messrs. Grissell and Peto, on a piece of ground contiguous to the White Horse Tavern, Knightsbridge, and formerly occupied by the foot guards’ barracks, a very lofty and capacious building, now designated the Chinese Museum. The approach to it, which is from Hyde Park-place, is through a “Chinese summer-house,” being an exact copy of the model of a summer residence made in China, and brought from thence. The unique, and at the same time gorgeous, appearance of the entrance to the Museum has, as may well be supposed, attracted many observers. The collection, some account of which has already appeared in the *Morning Post*, and which may not inaptly be called that of a nation, is not yet open to the public, Mr. Dunn, the intelligent proprietor having preferred that his collection should pass the dictum of royalty before it was submitted generally.

“On Saturday, the Queen expressed her gracious intention of honoring the exhibition with her presence, and accordingly such arrangements as were necessary were made to receive so illustrious a personage. At a quarter to four o’clock, her Majesty, accompanied by his royal highness Prince Albert, count Mensdorff and sons, and a select suite, visited the collection. Her majesty was received by Mr. Dunn, the proprietor, who preceded her majesty into the grand room, in which the articles of *vertu* are deposited. The Queen was struck with the gorgeous appearance of the apartment, which is 225 feet in length and 50 in breadth, with lofty ceilings, supported by numerous pillars. The appearance of the room is that of China in miniature; nothing is foreign to the subject; all is Chinese. The rich screen work at either end of the room, elaborately carved and gilt, the many shaped, the varied colored, and always beautiful lanthorns suspended from the roof, the native paintings, the maxims adorning the columns and entablatures, the embroidered silks, gay with a hundred colors and tastefully displayed in the cases containing the figures, the aristocratic and the poorer domestic furniture, the models of bridges, junk-houses, river-boats, the introduction of a thousand implements of husbandry, of manufacture, and the arts and sciences—are all beautiful, interesting, and Chinese.

“Her majesty inspected the whole of the curiosities presented to her notice by Mr. Dunn with the greatest minuteness; and from the quickness of her majesty’s perception of the use of the different articles, and the characters of the figures, it was evident that her majesty had well studied the history of that interesting country. Her majesty, after remaining in the exhibition until half-past five o’clock, retired, previously expressing, in com-

mon with her royal consort, Prince Albert, and her illustrious attendants, the very great gratification which they had all received from the visit to that exhibition."

The collection was opened by Mr. Dunn for the British public on the 23d of June, 1843, and is thus noticed in the Morning Herald of that date.

"A magnificent collection of objects from China, the most ample and curious that has ever been seen in this or any other European country, will to-day be opened to the public. We were present yesterday at a private view, and inspected it with a degree of interest which we scarcely thought the whole Celestial Empire could have excited. To offer a detail of the countless objects that compose this collection would, after one visit only, be impossible; we must, therefore, content ourselves, on this occasion, by merely adverting to its general character and more prominent features. Travelers proceeding westward from Hyde-Park corner may have observed, within the last three or four weeks, the gradual erection of a small pagoda, close beside the entrance to the spot where the barracks of the foot-guards formerly stood. This building has latterly shone out in all the brilliancy of color which the Chinese are so fond of imparting to edifices of that nature; and all who saw it have inquired in wondering accents why it was placed there. The reason is now apparent; it forms the entrance to the superb saloon which contains this matchless collection, some idea of whose dimensions may be formed when we state that the apartment is 225 feet in length, by 50 in width, and of proportionate height. Two flights of steps and a long gallery lead from the hall of entrance, and after passing through the vestibule a splendid sight greets the eye as we enter the saloon, which is supported by numerous pillars, and decorated with the richest painted lamps, and an unimaginable profusion of Chinese ornaments. On every side are works of art; the evidences of the idol worship of China, of her commerce, her manufactures, her paintings, her carvings, her silks, satins, embroidery, implements, coins—everything in short that can tend to illustrate her domestic or public life. On one side is a large model of the celebrated Honan Joss-house, containing three colossal figures, entirely gilt, representing the divinity Budha under his three great attributes, the past, the present, and the future. A little lower is a glass case, in which we see, of the size of life, mandarins of several classes with attendants, and all the paraphernalia of their rank, furniture and domestic appliances. Scrolls hang on the wall,—here, as throughout the saloon,—inscribed with sentences from the most esteemed Chinese sages and authors. In the next case are priests of Budha and of the Táu sect in full canonicals, with gentlemen in full apparel, servants, soldiers, archers, shields, spears and various military weapons. Further on is a party of literary men in summer costume, reading and reciting, and like the rest surrounded with attendants and others, each *litterateur* holding, besides his book, the necessary fan. Another case contains several ladies of rank—one with a guitar, another with a fan, a third preparing to smoke, &c.,—female

domestics, women and children of the middle classes, with numerous ornaments, fruit, &c. Then come actors in full costume, a juggler, a state parasol, specimens of fine embroidered tapestry. These are followed by work people of various kinds,—a barber at his vocation, with his whole apparatus, an itinerant shoemaker, a traveling blacksmith, a Chinese boatwoman carrying a child on her back,—with many articles of dress, and specimens of different implements. In the last case, on the right hand side of the saloon, which we have been attempting to describe, is a wealthy individual borne in a rich sedan. The extremity of the saloon is filled up by a large enclosed apartment, the exterior of which is most profusely decorated; it contains a number of persons in the act of paying and receiving visits,—and with everything around them that adds to the comfort or luxury of Chinese life. The cases on the opposite side of the saloon are filled with services of China, japanned Chinaware cabinets, vases, lamps, images, painting materials, mirrors, pipes, models of boats, saddles,—everything indeed that can throw a light on the domestic habits of the small-eyed nation; collections of natural history, and pictures innumerable—portraits, views of remarkable places, and fantastic designs—fill up other spaces, and seem to leave no object unrepresented. Two shops are also given—one a retail China-shop, and the other that of a silk-mercant; the latter completely furnished, with the owner, purchasers, servants, and a blind beggar at the door,—the whole forming a lively picture of occurrences. We have not enumerated a tithe of the curiosities which this collection consists of; but want of space prevents us from saying more, and all we can add, therefore, is that it is more worthy of being seen than anything of the kind that has ever been presented to our notice.”

After giving a general view of the interior of the Saloon, with a long dissertation on the religion of the Chinese—Mr. Langdon proceeds to examine the contents of the cases in order, commencing with the first. On page 38 are two statements, which we think are incorrect. In the first place, the doctrines contained in the Four Books, and in the Five Classics, have not Confucius for their “*author*.” In the second place, the followers of Confucius, as a body, have no idea of a “Supreme Being.” It is very true that some of the sacred books of the Chinese alluded to 上帝 *Shàng ti*, or High Ruler. And it is equally true that the great Chinese philosopher did not like to retain any idea of God in his thoughts. Confucius was as thoroughly without God as mortal man could possibly be. And all his followers, in this respect, are like him.

It is not quite correct to say, “The dress of every grade of society in China is fixed by usage.” p. 44. There is very little, if any more *fixedness* in the style of dress here than in Europe. People of all classes, of all ranks, and all ages, put on such vestments as they please, provided they are able to procure them. The only

exceptions are some patterns which are reserved for the sole use of imperial family. Nor is the change, from a summer to a winter costume, and *vice versâ*, "made simultaneously throughout an entire province," as it is affirmed to be, on page 45. At a given period, both in spring and autumn, and we believe throughout the emperor's dominions, an order is given, by the head of the provincial authorities, to all the officers of government to exchange their caps—in autumn, the summer for the winter cap, and *vice versâ* in spring. If we mistake not, the order is confined to the cap or hat, and limited to those holding office.

There is one thing under this head, remarked upon by Mr. Langdon, which deserves special notice. As a nation, the Chinese are *without shirts, sheets, and table-cloths*. It has been suggested by some very careful observers of national manners and usages, that the intercourse of the Chinese with foreigners will induce them ere long to adopt the use of these three articles—shirts, sheets, and table-cloths. What an augmentation of the manufactures of cotton and linen will such a reformation in domestic habits demand! Think of it—shirts, sheets, and table-linen for a community of 360,000,000! How many of them can afford these *luxuries*?

Perhaps we may say truly, with Mr. Langdon, "that there are no regular theatres" in China. Buildings for theatrical purposes, however, there are, and those not a few. Private houses are sometimes furnished with a stage, and arrangements are made for giving theatrical entertainment to small select parties of ladies and gentlemen. There are, in the large cities, many stages erected for players; the accommodations for the spectators are almost always of a temporary nature. In many instances, the larger part of the auditory stands during the whole performance.

Mr. Langdon relates, when speaking of jugglers, a feat worthy of record. One day "passing a motley crowd of persons in a public square near the foreign factories, his attention was directed to a man, apparently haranguing the by-standers. Prompted by curiosity, he soon found the performer to be a mean looking person, who divested himself of his outer clothing as far as the waist. He spread a small mat on the pavement, and taking a boy from the crowd, who was afterwards discovered to be his confederate, he placed him in the centre of the rush mat. Then taking from his basket a large butcher's knife, which he flourished over the head of the frightened boy, and with dreadful threats sprang upon his victim. The boy was thrown down, and the man knelt on him in such a

manner as to secure his hands. While in this position, he forced back the head of the child, and with the knife inflicted a severe gash upon his throat, from which the blood instantly gushed in a torrent, flowing down the breast of the murderer, and sprinkling the nearest spectators. The death-throes of the poor sufferer were dreadful to behold, frightful and convulsive at first, but diminishing with the loss of blood. The eyeballs start—the muscles are seen to work—there are twitches of the fingers—desperate efforts to free the confined arms—a change of color in the face to an ashy paleness—a fixed and glassy stare in the eyes—then, a long, last spasmodic heaving and contortion, and all is over: the body apparently falls a corpse!" In these deceptions the Chinese exhibit great skill. Their sleight-of-hand is wonderful.

The license which the tonsor is required to obtain before he can enter on the duties of his vocation, comes *not from government*, but from the headmen of that craft, who exercise authority for the protection of their trade. Such fraternities form little republics, for self-government and self-interest, and correspond to the guilds known in England 200 years ago. This is done even among the beggars, who have their king!

We have yet again to protest against the word *mandarin*, especially when we find it applied to personages, as if they were of a rank different from common officers. Thus we read of viceroys, mandarins, magistrates, and other officers. We heartily wish the word were disused, and allowed to go into oblivion.

The following extracts we have read with great interest, and doubt not they will be acceptable to all our readers.

"Steam is superseded, and railways are out of date. One need no longer travel to see distant lands; all that is worth attention and likely to create and repay curiosity within them is certain to visit us. The extreme west and east now meet on our shores. You have but to walk to Piccadilly to smoke the pipe of peace with the 'braves' of the Rocky Mountains; or to take the 'bus' to Hyde Park Corner to drink tea with beauties—fair ones they cannot in strictness be called, and 'yellow ones' would convey anything rather than a complimentary idea—from the Celestial Empire.

"In fact, that which Mr. Catlin has done to preserve the manners, customs, habits, personal and national features, dress, and the diversified social accidents of the aborigines of North America, who will probably ere long live only in memory—Mr. Dunn, a countryman of his, has effected, in order to introduce to us a knowledge of a people who, preceding the rest of mankind in developing some of the most valuable elements of civilization, have nevertheless stood still at the point from which others have progressed as with

the vigor of a new life, and who, outnumbering by millions the inhabitants of every other nation on the face of the earth, have yet remained, from politic considerations only, as isolated from their fellow-men as did the small knot of Hebrews under a religious injunction.

"There are materials sufficient in this collection of Mr. Dunn's to occupy a daily visitor profitably for months, and to amuse the mere curiosity-seeker, without fear of the penalty of a single yawn, for the entire day. The man of empty and uninformed mind may go on wondering for hours without arriving at the end of his astonishment; and the accomplished and inquiring individual will find his satisfaction and delight increase at each step he takes, and this, too, holds as good, in all instances where the powers of observation are called into exercise, in proportion to his previous experience. It is the remark of a voyager—captain Basil Hall we think—when speaking of the effect produced on the minds of the crew on the ship's threading its way for the first time through the winding channels of a cluster of beautiful isles and islets in the Eastern sea, each turn presenting a new point of view or a different aspect of scenery, that those were most delighted with this succession of dioramic effects who had sailed and traveled most, and who were thus enabled to trace the greatest number of resemblances to former scenes in those that were then rapidly unrolled before them. So with an exhibition like the present. He who has enjoyed, and made the most of, the largest number of opportunities of becoming acquainted with the peculiarities of different people, will derive most pleasure from examining the curious objects here brought within his reach.

"On entering the saloon of the building which the proprietor has erected for the display of this collection of "Ten Thousand Chinese Things," and which, we learn from the catalogue, is 225 feet in length by 50 in width, and which is of proportionable height, the eye of him whose bump of order is his prominent phrenological development will be first attracted by the symmetrical arrangement of the whole. A perfect harmony prevails. A screen, unrivalled in size, and for a quality not often found in conjunction with size, for its exquisite delicacy of design and workmanship, forms the upper end of the saloon, and stretches across the entire breadth. The lower end is formed by a fac-simile of an apartment in house of a wealthy Chinese, and represents a visit of ceremony. On the right-hand side, proceeding down the saloon with your back to the screen just mentioned, are a succession of large cases, representing so many different apartments, in which you are severally introduced to groups of mandarins, priests, gentlemen, *litterateurs*, ladies met for a snug visit of tea, smoking, guitar-playing, and—with all due deference and courtesy be it spoken, not unlikely for scandal—soldiers, jugglers, actors, and mechanics, laborers, and handicraftsmen, all embodied by waxen figures of the size of life, clothed in the habiliments peculiar and proper to each class. On the opposite side are ranged similar cases, containing sets of porcelain, cabinets of lacquered ware, miscellaneous articles of every description, from penholders, fans, and mirrors, up to models of

pagodas and bridges, and images of Chinese deities. Two of the cases on this side represent a couple of houses, of two stories each—the lower part of the one being fitted up as a retail china shop, the other as a silk-mercera's, with the tradesmen and their customers inside, the mercera casting up an account with the "swanpan," and his clerk making the entries in most business-like form.

"All these cases project from the side of the saloon, the walls of which, in the spaces between each case, are covered with paintings—either portraits, or landscapes, or illustrative of the processes in art and science, and of the natural history of China; and executed by Chinese artists. The walls above the cases are separated on either side into compartments, containing curiosities of every kind, from idols downwards; and, talking of idols, we must not omit to mention, that the China-shop and silk-mercera's, of which we have just spoken, and which are immediately on your left as you turn from the screen to walk down the saloon, are faced by a temple, containing three colossal idols—the triad of Buhha—copies of the idols in the famous Joss-house of Honan.

"Above you, pendent from the ceiling, are lanterns, large and gorgeous, and numerous enough to be, indeed, "the feast of lanterns." Smaller cases stud the floor of the saloon, enclosing specimens of the birds, shells, plants, and reptiles of the country, with books, workmen's and agricultural implements, shoes, caps, and samples of their manufactures, silk, woolen and others. Besides—chairs of state, magnificent enough for Czar or Cæsar—embroidered silks and carpets suspended as hanging on the walls—costly and faithful models in ivory, and other materials of merchants and war junks—attract and please the eye, whilst so judicious is their arrangement, that after the first glance round of pleasure and surprise, the multiplicity of the objects does not distract the attention, or divert you from giving your undivided consideration to each in due order.

"The general impression produced by a view of the collection will vary, of course, with the individual. Many of our preconceived notions were scattered to the winds by it, and none more completely than the idea of the grotesque, puerile, and absurd which we had been accustomed to associate with our thoughts of Chinese decorative art. Now, on the contrary, our prepossession is from the fancy and grace displayed in the large screen which we have above noticed, and from the beautiful carved reticulated work, resembling the finest arabesques, by which the apartment at the opposite end of the saloon is framed in as it were, together with the taste displayed in various articles of furniture—that our upholsterers may borrow many serviceable hints from a species of decoration that we had heretofore regarded as fantastic solely. We are alluding to internal ornament, not to the exterior of their houses. Even the absence of perspective in those compartments of the screen so often alluded to, which are adorned by landscapes or sea and river views—appears so far from a fault as to be essential to the sense of beauty designed to be ministered to by the screen, for which it was

necessary that the general effect should not be broken in upon by any special appeals to the eye. The object sought would appear to be an impression of harmony from variety of device, so drawn and colored as to blend into each other by imperceptible gradations. The eye would turn to the screen as to a relief from a too glaring light, and would be refreshed by its gentle coloring without striving to distinguish the details of the subjects that enter into its composition, just as the sight is refreshed and lulled—if we may so apply the term—by a lawn enamelled with flowers.

“And oh! ‘taming thoughts to human pride,’ if the lordly savage of the North American wilds be the aristocrat of nature, and can manifest as utter a *nonchalance* on occasions which try the nerve and temper of meaner folk as the best bred gentleman in Europe; just so do these coteries, the individuals composing which have never enjoyed the air of St. James or the Tuilleries, wear as refined, easy, aye, and exclusive, an appearance as the most select circles in Paris or London. ‘Among the accomplishments of the Chinese ladies,’ we are told in the very well drawn up and instructive catalogue to be purchased in the room, explanatory of the collection, ‘music, printing on silk, and embroidery hold the chief places.’ Dancing, with a Chinese lady’s petticoes, is out of the question; but, this apart, what fashionable recommendation does a Chinese belle lack? The distinction betwixt the high-born and plebeian is as distinctly marked in that group assembled in the apartment (No. IV.) on the right there, as the goddess fashion could desire or the force of blood accomplish. How delicate are the features, how *distinguè* the *tournure*—what an air of languid elegance or elegant langor is there in the three ladies of the *ton* at Peking, who are reposing their ‘golden water-lilies,’ in plain English their feet, on the embroidered footstools. How true-bred are their small hands as well as their ‘water-lilies;’ what a mere span their ‘willow waists;’ how ready to flash with their superb insolence of conscious beauty those ‘silver seas,’ their eyes. Contrast these several traits with the coarse features and ungainly forms of the domestics behind—and you will perceive that in China as here, Nature’s stamp is vulgar compared with the modish impress of art. Look at the mandarin and his secretary in the first case. Can you find a more statesman-like looking man, among our late ministry? Look at the ‘literary gentlemen,’ in case 4. You cannot doubt their capacity. Like sir Edward Lytton, from a history to a novel, from a pamphlet to a song, they are your men at a moment’s notice. That ‘tragedian’ there in the next case, as clearly imagines that the whole world is intent on seeing him in his next new part, as any actor of our own.

“In repairing hither, too, you have the advantage of comparing the Chinese *beau monde* directly with our own. Some of the handsomest of our female aristocracy were in the room the day we first went sight-gazing there; and for beauty in the high life—aye, and low—England against the world—the world to a China orange.’ We rejoiced to find so laudable a curiosity to see so unique a collection; and at the same time resolved to tell

our dearly beloved public, that for their half-crown they may gladden their eyes at the sight of

'Earth-treading stars, that make dim heavens light'—

as well as feast their minds with wonders from the farthest east. The collector deserves the amplest patronage. His price of admission—as compared with the customary price of exhibitions—is, we have heard it objected to, too high. For the value of what is to be seen, certainly not; and we think not for the purpose of profit. Half-a-crown is high, as we have said, by comparison; but it is not a prohibition price—far from it; and, by keeping out the *plebs*, is more likely to induce the other classes to come. The idea seems to us polite; but we would suggest the propriety of the issue of season tickets. Yearly tickets for the admission of one person are now issued at 10s. 6d. each. The loungee or the inquirer may profitably spend here an hour or so daily for months.”—*John Bull*.

Another quotation is in a different strain.

“Thanks to trade, capital, and speculative enterprise, we have no occasion to traverse earth and seas to see the wonders of the world. We are enabled, as Shakspeare has it, ‘to shake hands from the opposed ends of the earth: to have the antipodes, and all that in them is, set down at our own doors.’ The other day, the American wilderness with its savage inhabitants were snugly located in Piceadilly. Now, whoever has a wish to visit China, has only to step down to Hyde Park corner, where, on entering a little edifice, half temple, half pagoda, we find ourselves, as if by a whisk of Merlin’s wand, or Aladdin’s lamp, (talk of rail-roads) transported to Canton, and this with such completeness of illusion that it is very difficult to believe one is anywhere else. Illusion, in fact, is no term for it, here are the realities—temples, idols, shops, artisans; Chinese life, in short, in all its gradations, in doors and out, from the blacksmith’s shop to the mandarin’s hall, the figures being of the full size of life, exhibiting all the varieties of costume, and in the exercise of their ordinary vocations. * * *

“Nine compartments which occupy the right-hand side of the room (from the entrance) are assuredly the most interesting part of the exhibition, being apportioned to human figures. It is remarkable that these figures have not the slightest appearance of wax-work, although draped and got up in the same manner. They are made by Chinese artists of a peculiar kind of clay, which in color and texture is admirably adapted to this purpose.

“Case 1 contains a mandarin of the first class, his secretary, and two inferior mandarins. The two last stand with their hats on, not presuming to take them off till requested to do so by their superior. So much for custom! On the wall is suspended a silk scroll, bearing the appropriate maxim, ‘a nation depends on faithful ministers for its tranquillity.’ This precept might by no means be misplaced even in the cabinet of an European minister.

“Case 2 contains two priests, a gentleman in mourning, a Chinese soldier with a matchlock, and an archer of the imperial army. The two priests look portly and prosperous, an appearance especially appropriate to him of the

sect of T'au, whose doctrine it was to subdue the passions, not with any purpose of self-denial, but to get rid of everything likely to interfere with one's tranquillity. T'au was the Epicurus of China. The gentleman in deep mourning is dressed in bright yellow. As for the soldier and archer, one cannot but laugh, whether in reference to the men or their weapons. To think of such things being opposed to British soldiers and sailors.

"Case 3 contains three literary gentlemen in summer costume, a mandarin and servants. The literary gentlemen seem, as we say in England, to be 'taking it easy;' they are dressed in muslin; the mandarin is a sort of dandy, he has dropped in for a gossip, and lolls in his chair with an air of elegant *nonchalance*. China surely is the elysium of scholars; birth, fortune and all other titles to respect are held as nought compared with the claims of educated talent. The whole country is a college, and the claims of candidates are decided much in the manner as at our universities; that success, however, which our students coarsely call *gaining the wooden spoon*, is by the more poetical Chinese, denominated *plucking a branch of the fragrant olive*. Not altogether propitiated with the Chinese physiognomy, we turned eagerly from these male figures to No. 4, which is occupied by half-a-dozen ladies, hoping that the eternal monotony of features might be modified and enlivened in the female face. But their faces we are afraid we must give up; the insipidity is too inveterate to be tolerated by any degree of gallantry. Nevertheless, in the general air of the figures, and in the style of costume, which, though it nearly envelopes the person, is both graceful and becoming, the ineffable grace of the female figure becomes apparent. It occurred to us, that an English beauty, a *brunette*, with a nose *à la Roxalane*, might appropriate this costume so as to produce *immense sensation* at a fancy ball. We would counsel, however, the omission of the pipe, which one of those Chinese ladies is preparing to smoke, notwithstanding that the elegant tobacco-pouch, never absent from the girdle, must consequently be sacrificed. The barbarous contraction of the feet (called by the Chinese the golden water-lilies) might be transferred to the waist, to which our *more enlightened* habits have confined that rational mode of expression.

"Case 5. A tragedian; two juvenile actors to perform the part of female characters.—These are juvenile actors indeed, apparently not more than ten or eleven years old—selected, probably, at that age to save the trouble of shaving, although the beard is never very redundant on the face of a Chinaman. The tragedian is by far the most showy-looking person in the whole collection, justifying Swift's line, 'nature must give away to art;' or the king of Prussia's observation, when he heard it had been remarked that the king of France looked more regal than himself, 'Baron the actor,' said he, 'looks more like a king than either of us.'

"Case 6. Here we come down to the populace. This group is composed of a barber, a shoemaker, a blacksmith, and two or three boatmen; the most agreeable impression belonging to them is, that they seem well clothed, well fed, and contented. The blacksmith is more intelligent and less Chi-

nese-looking than any other of the series. It is singular, but the shoemaker fully exemplifies a remark we have often heard,—that shoemakers have the same face all over the world.

“Case 7. A gentleman borne in a sedan-chair by a couple of coolies—not differing materially from our own sedans. The native authorities, it seems, are extremely tenacious of the distinction of riding in sedan, and have strenuously resisted all attempts of foreign merchants to obtain that privilege. We hope that some of our enlightened diplomatists will take the matter up.

“Case 8. The pavilion. There are six figures in this pavilion, intended to represent the mode of paying and receiving visits. Invitations are sent on crimson-colored tickets, entreating the guest to bestow the ‘*illumination of his presence*.’ He is greeted on his arrival with the salutation—‘*I have therefore thought with veneration on your fragrant name*.’ European visitors, it seems, are greatly afflicted at Chinese dinners, by the quantity and variety of viands, of all which they are expected to partake. The repast begins with various relishes in a cold state. Captain Laplace, of the French navy, relates that, on inquiring the material of one of those dishes, meant as a stimulant to appetite, and which he had tasted with great *gusto*, he was informed it was made of salted earth-worms.

“The figures in the silk-mercantile shop, at the commencement of the saloon on the opposite side, are surprising beyond all the rest in the look of reality and life. The incidents of purchasing, bargaining, making entries, &c., are all caught with characteristic propriety. There is a beggar at the door, who makes so respectable an appearance, as would induce one to believe that begging is no bad trade in China. He ought to be called a solicitor.

“This exhibition, considered as a whole, or in parts, is assuredly intensely interesting. That which most strikes us is the primitive, aboriginal character of the Chinese people. The processes of change, collision, and intermixture by which Providence has carried on the improvement of the human race, seem in them to have been omitted or inefficient. They look like a people who have no right to be alive: denizens of an earlier world, and disinterred from the grave of countless ages. When we recollect that at this moment we are waging war on those effeminate, inoffensive, helpless looking creatures, one cannot help looking on them with pity; fervently hoping that neither mismanagement on our part, or obstinacy on that of their rulers, may involve them in protracted suffering. As to the merits of the collection itself, we can only repeat that the highest praise and most ample encouragement is due to the taste, liberality, and perseverance with which it has been gotten together, and that its spirited proprietor is entitled to the thanks of the whole European community.” *Britannia*.

Here is still another:—the same sight naturally induces the same reflections.

“The merits of this exhibition cannot be appreciated in a single visit; it

is at once a guide to the history of the largest empire, and the mind of the most numerous nation known to history. From the moment that we pass the vestibule, we feel that we are in a new world. The spacious saloon, its elaborate carvings of screen-work, the embroidered silks floating from its columns, the immense decorative lanterns suspended from its ceilings, and the magnificent display in the cases disposed through the whole length of the room, seem to realize those imaginings of the gorgeous East, which have haunted us like dreams of childhood. We seem to be in the China of the Arabian Nights—a realized world of fancy, and we move about in a state of doubtful consciousness, what we see mingling with what we dream, until it is scarcely possible to distinguish observation from speculation.

“We first pause before the Chinese temple, containing the idols of the past, present, and future Budha. Whence comes this notion of a Triad which is found in so many of the Oriental originals;—among the ancient Egyptians, the various sects of the Hindoos, and apparently among the followers of Zoroaster? The character of the religion is stamped upon the images of the deities; conceit of superior sanctity, absence of sympathy for joy or sorrow,—a religion void of fear, hope, and love—whose final lesson is, ‘from nothing all have sprung, and to nothing all must return.’ Comparing the Chinese with the Burmese idol of Budha, and with that exhibited in the Cingalese collection at Exeter Hall some years ago, we find that the Chinese have not preserved the negro cast of features which the other representations display in a very marked manner; we also noted that the shrine did not contain any representations of Budha’s trials and temptations in the wilderness during the period of his probation. We may, however, mention, that there is a very beautiful model of a Buddhist temple in the museum of the Asiatic Society, in which the principal actions of Budha’s life appear delineated on the walls of the sanctuary, and we recommend it to the notice of all who wish to become acquainted with the nature of this influential creed.

“We next turn to the Chinese mandarins, in their dresses of state. The distinctive mark of nobility in China is a button on the top of the conical cap. ‘Not worth a button,’ is a phrase pregnant with meaning in the celestial empire: antiquarians must determine whether we imported the proverb. On a silk scroll, near the principal mandarin, is inscribed a maxim, worthy of a place in all cabinets of state—‘a nation depends on faithful ministers for its tranquillity.’

“What have we next? Two gentlemen in mourning, literally wearing sackcloth; their shoes are white, that being the color appropriated to grief in China; their hair and beard are permitted to grow unshaven. This neglect of the hair was also an attribute of sorrow in ancient Egypt, save when there was mourning for the loss of a favorite cat, and then the disconsolate proprietor shaved his left eyebrow. Two priests are with the mourners; one of them belongs to the T’áu, or Rational sect, and is just such a person as we should expect to preach Láukium tsz’s epicurian doctrine, ‘eat,

drink, and be merry, for to-morrow we die.' There are also two soldiers, one armed with a matchlock, the other with a bow. The bow is the more formidable weapon of the two; a company of raw militia would defeat a host of such awkward fellows as the holder of the matchlock, if they had no better arms than his clumsy weapon.

"Literature, nominally at least, is more highly honored in China than in any other quarter of the globe. The whole empire is a university, and all its offices are bestowed upon literary merit. 'Plucking' is with them a term for passing successfully through the ordeal of an examination. There are three literati here, who have graduated with honor; one of them carries a snuff-bottle, to which a little shovel is attached, in order that the pungent dust may not soil his fingers. The library is well furnished, and a mandarin is listening to a moral lecture, which one of the philosophers is reading from a translation of *Æsop's Fables*. Either the pipe which the mandarin is enjoying, or the lecture, is producing a most soporific effect; indeed, it seems as if pipe and sermon would end in smoke.

"And here is a company of Chinese ladies, with their tiny feet, unfit for walking, their pipes prepared for smoking, and their servants bringing in the cups which 'cheer, but not inebriate.' It is a clear case of 'scandal, tea and tobacco;' not a note will be heard from the guitar which one of them has just taken in hand, but it is to be feared that there will be some need for the fan which another is flirting.

"Next come to the Green Room, with a Chinese Kean ready to step on the stage, and two boys prepared to perform the part of female characters. The Chinese are as intolerant of actresses as our own ancestors used to be. There is also a Chinese juggler, but we have seen their best tricks very recently, and so we pass on.

"Itinerant barbers, blacksmiths, and shoemakers travel about China, as they did in Lancashire and Yorkshire not more than a century ago. There was a man, not long since alive in Bochdale, who remembered sir Richard Arkwright as an itinerant vender of wigs, and so celebrated for his skill in dressing both wigs and hair, that the persons of the district would not trust their wigs to any other hand. The huge bamboo hats hanging against the walls would save all the expenses of umbrellas, and be far more effective. There are two boatmen—an amphibious race, very numerous in China, and bearing a greater resemblance to a mermaid than a syren.

"An English mob demolished the first sedan-chair ever introduced into London; it belonged to the proud duke of Somerset, and the objection made to it was, that it turned men into beasts of burden. The Chinese sedan is more ostentatiously objectionable in this respect, and in the narrow streets of Canton it is a nuisance. In the collection of Chinese jests published in France, there is a parallel to Joe Miller's story of the officer and the quaker. Two mandarins of equal rank met in their sedans; it was impossible to pass, and neither would go back: one exhibited his resolution to persevere by taking out a book and commencing to read; the other, after waiting for a

considerable time in reverie, said to his rival,—‘when you have done with that book, I should be obliged by your handing it to me; but take your own time, I am in no hurry.’—The reading mandarin of course gave way.

“A richly-furnished pavilion gives a very favorable notion of the taste displayed in Chinese interiors, and several cases exhibit great varieties of screens, fans, vases, and embroidered cloths: but we pass these by, to turn to the China and silk shops of Canton. On the door-post and counter of the China-shop we find a tablet, stating, ‘priests and beggars are not allowed to enter here;’ a singular illustration of the low estimation in which the priesthood is held in most Buddhist countries. This may account for the hatred with which the Brahmins view the Buddhist doctrines. The shop of the silk-mercer is not unlike some of the small establishments which we find in English country-towns; but the goods are more neatly arranged, and the shop has a greater appearance of business-like habits.

“This is enough for a first stroll; but, before going out, we could wish that the proprietors would, for one night at least, dispense with the gas, and illuminate the hall with their magnificent Chinese lanterns,—it would have a gorgeous effect. We may also here remark, in reference to the suggestions we threw out last week, when referring to Mr. Wise’s notion for a national museum, that it would be no difficult matter for the English government to establish a geographical museum, in which a separate apartment might be assigned to each great division of the human race. How interesting would it be to have a Hindoo collection similar to the Chinese; most of the materials for it exist already in the country, and require only to be brought together!”—*Athenæum*.

Here follows (if our readers are not tired) an epistolary reverie.

“If you have seen the Chinese collection, though my remarks may fail to add to your knowledge, yet they may not be altogether worthless, for sometimes the interest we take in an agreeable object is increased by contemplating it from different points of view; and if you have not seen this London novelty, my comments will, at least, afford some information.

“I was sitting at a window commanding a view of one of the crowded thoroughfares, and was musing, as the human stream flowed by me, on the utter impossibility of entering, with any precision or correctness into the characters of others. A sailor passed, and I endeavored, for the moment, mentally to be that sailor. I tried to think, as I thought he might be thinking, of ships, and masts, and studding-sails, and figure heads; of the compass, the wind, and the West Indies; of maccaws and cocoa nuts; of Wapping, messmates, and pig-tail tobacco; but it would not do; a landsman and a seaman are the very opposites of each other, and I felt myself to be wide of the mark I aimed at.

“A lusty brewer’s man then went by with his dray and broad-breasted horses, holding in his hand a whip ornamented with divers ferrules of brass. A footman behind a carriage, who had on white gloves, and tassels hanging from his shoulder; a soldier with a high bear skin cap; a lady in a phaeton,

and an old man in faded mourning. I attempted, in turn, to realize the thoughts of each of them, and to identify myself with their existence; but I might as well have attempted to enter into the feelings of a horse, a dog, a bird, a bee, or a caterpillar. When a man laughs, we know that he is merry; when he weeps, we feel sure that his heart is sad; and we can, at times, read with tolerable correctness, the momentary emotion in another's mind; but we can no more trace the feeling, or keep with the thought of another, for a brief five minutes, than we can accompany a fish through the waters, or a bird through the yielding air.

"I had just arrived at this point in my ruminations, when my eyes were attracted by a large placard, pasted against some high boards. The glaring red letters thereon were printed in a circular form, setting forth that a collection of Chinese curiosities was to be seen at the west end of the town. Here was a case that just suited my speculations. If there be such a difficulty in comprehending the minds of those of our own country, how much greater is the impediment in entertaining the character of the Chinese, of whom we know so little. 'This collection,' thought I, 'must throw some light on the manners and habits, the thoughts and actions of this singular people.' Abruptly breaking off my speculations, I stepped into an omnibus, and here I am.

"Fancy to yourself, standing by the way-side at Hyde Park corner, within a bow shot of Apsley house, a showy Chinese pagoda of two stories, with green roof, edged with vermilion, and supported by vermilion pillars, bearing on its front a hieroglyphical inscription, signifying 'Ten Thousand Chinese things.' You enter the pagoda by a flight of steps to a vestibule, and then ascend a larger flight, after which, pursuing your course along the lobby, you soon find yourself in a goodly apartment of a novel kind, more than two hundred feet long, broad enough, and high enough to form a most agreeable promenade.

"Your attention is immediately arrested by three richly-gilt colossal and imposing idol figures, representing 'the three precious Budhas,' or past, present, and to come. Bewildered by the novelty, lightness, beauty, richness, and elegance of the numberless objects that meet your gaze, you sit down to compose yourself, anticipating, with restless pleasure, the rich treat that awaits you.

"And now comes, confusedly to your memory, all that you know of China, not unmingled with shame that you know so little, and recollect even that little so imperfectly. You have heard China called the 'Celestial Empire,' and understand that it has many more than three hundred millions of inhabitants. You have marveled at the strange figures painted on the tea chests, and watched the nodding mandarins in the shop of the grocer. You have seen Chinese puzzles, and ivory toys, with drawings on rice paper; birds, and flowers, and representations of gathering the leaves from the tea plant. The names Whampoa, Macao, Peking, and Canton are familiar to you. You are not ignorant that a Great wall was built by the people to keep

out the Tartars; that Kienlung was once on the throne; that Tánkwáng (Reason's Glory) is the present emperor of the country; and that Confucius was a famous Chinese philosopher. You have seen a great deal in the newspapers about hong-merchants, war-junks, and the taking of Chusan, Ningpo, and Chinhái, and have even read Barrow's China, and the accounts of lord Macartney's and lord Amherst's embassies. Having summoned all this information to your aid, together with what you have read of missionary efforts, you prepare, book in hand, to make a grand tour of the Chinese collection.

"It is a favorite plan with me, when gazing on a spectacle, to notice the effect of the whole. I like to know what impression is made by a first general glance, and to ask myself, what is it that I prominently see? and what is it that I particularly feel? Let me try to give you my first general impression of this collection.

"Imagine myself to be in St. George's chapel, at Windsor, or rather, perhaps in that of Henry VII., in Westminster Abbey, gazing on the fretwork roof, the painted windows, the carved stalls, and the pendant banners that give a gloomy glory to that goodly temple. And now imagine that the wand of a magician has been waved, suddenly altering the character of the place, changing the fretwork roof into a fair ceiling, hung with ornaments of diversified colors; the painted windows into costly screens; the ornamented stalls into Chinese inscriptions; and the hanging banners into huge, highly-decorated lanterns of white and green, and vermilion and gold; thus, at once, transforming solemn, sepulchral pomp and gloomy glory, into attractive beauty and lightsome gaiety. If you can fancy this, you will have before you something like the very scene upon which I am now gazing.

"Having made a few general inquiries of the proprietor of the collection, who, happens at the moment, to be present, and taken a glance at the whole, I must now enter a little more into detail. The three large idols are imposing things to gaze on, being gloriously gilt with the finest leaf of gold, but when the thought that three hundred and sixty millions of people, bowing down to such things, comes across the mind, 'How is the gold become dim! How is the most fine gold changed!' The large and elegant screens, at either end of the apartment, the profusion of splendid lanterns, suspended in every direction, with the abundance of the most costly porcelain, impart a character as pleasing as it is uncommon.

"The grave-looking mandarin, of the first class, in his state robes, stiff with embroidery, and enormous bead necklace; the other mandarins and secretary, are altogether unlike what we see among us. They appear to be engaged in sober trifling, and leave not on the mind a very favorable impression of their intellect and influence; but this, perhaps, is mainly owing to the apparent apathy, occasioned by want of motion, and the little expression in the figures. The maxim conveyed in the silk scroll on the wall, is very appropriate, 'a nation depends on faithful ministers for its tranquillity.'

"The mandarins are the real nobility, or aristocracy of China; for the

princes, relations of the emperor, have comparatively little influence. The number of mandarins, on the civil list of the empire, is not less than fourteen thousand. The nominal rank of mandarins may be bought; and one of the hong-merchants is said to have purchased his at the price of a hundred thousand dollars.

"The priest of Budha in his yellow canonicals, the priest of T'au in full dress, with the gentleman, an odd looking one certainly, in mourning of coarse sackcloth, are not likely to be passed by unheeded; neither will the Chinese soldier, in huge, blue nankeen trowsers, nor the Tartar archer be altogether disregarded.

"Judging by externals, the Chinese empire must have a paternal government; for the emperor is called the father of the nation, the viceroy is the father of his satrapy, or district, the mandarin is the father of the city he governs, the military officer who commands, is the father of his soldiers; and when an emperor dies, his hundreds of millions of subjects mourn for him, just as children do for a deceased parent. The principal religion of China is Buddhism. No sabbath is observed by the Chinese. Not fewer than fifteen hundred temples are dedicated to Confucius, and more than sixty thousand pigs and rabbits are sacrificed every year to his memory. The standing army of the celestial empire is about seven hundred thousand men.

"When it is considered that the dress of every grade of society in China, is settled by usage; that the poor wear coarse and dark-colored clothes, while the wealthy array themselves in gay, rich, and costly silks, satins, broadcloths, fur, and embroidery, the figures introduced in the collection have an additional interest. From the cap on the head, to the shoe on the foot, all is odd and striking; altogether of a novel character.

"The literary coterie, in their summer dresses, with a mandarin of the fourth class, in his chocolate habit, and cap with red fringe; the Chinese ladies of rank, using the fan, preparing to smoke and playing the guitar; and the mother and boy of the middle class; afford striking contrasts in occupation and dress. According to our European impression of beauty, the Chinese ladies, with all their rouge and flowers, their 'tiny feet,' 'willow waists,' and eyes like 'silver seas,' are far from being beautiful; yet if it be true, as it is reported, that they possess much common sense, and make devoted wives and tender mothers, it is more to their credit than to be regarded as 'golden lilies' in their generation.

"The Chinese tragedian, in his splendid costume, will rank in the estimation of the visitor with mandarins of the first class, until he consults his book and finds out that he is but an actor. The juggler is one of a large class in China, and no jugglers, throughout the world, in dexterity and daring, surpass them. One of the recorded feats, of this singular class of people, shall here be given. 'Two men from Nanking, appear in the streets of Canton, the one places his back against a stone wall, or wooden fence; the upper part of his person is divested of clothing. His associate, armed with

a large knife, retires to a distance, say from one hundred to two hundred feet. At a given signal, the knife is thrown with an unerring aim in the direction of the person opposite, to within a hair's breadth of his neck, immediately below his ear. With such certainty of success is the blow aimed, and so great is the confidence reposed by the one in the skill of the other, that not the slightest uneasiness is discernible in the features of him, whose life is a forfeit to the least deviation on the part of the practitioner. This feat is again and again performed, and with similar success, only varying the direction of the knife to the opposite side of the neck of the exposed person, or to any other point of proximity to the living target, as the spectators may direct.'

"The parasol there, beautifully enriched with embroidery and gold thread, is one of the kind carried on state occasions. Parasols, umbrellas, and lanterns, are of very general use in China. It is said, that at the feast of lanterns when a general illumination takes place, not less than two hundred millions of lanterns are blazing, at the same time, in different parts of the empire.

"Here are a few common life Chinese characters. The itinerant barber, with his shaving and clipping implements; the spectacled shoemaker, with his workbench, baskets and tools; the traveling blacksmith, with his anvil, furnace, and bellows; and the boatwoman carrying her child, cannot be regarded without interest; and we naturally enough compare them with those among us who follow the same trades. It would puzzle us to account for more than seven thousand barbers procuring a livelihood in Canton alone, did we not know that the head, as well as the face, is shaven in China, and that no Chinaman ever shaves himself.

"The specimens of agricultural implements, though rude, are curious; they are mostly of wood, shod with iron. Agriculture is much encouraged in China. The emperor himself, once a year, ploughs a piece of land, in imitation of the Shinnung, 'the divine husbandman.' We must not suppose that his 'celestial majesty' goes forth into the fields like one of our English laborers, with his wooden bottle of drink, and doing a day's work; most likely his performance is more akin to the custom among us, of a great person laying the first stone of a public building, with a mahogany mallet and silver torwel. Two, and sometimes three crops of rice, their staple grain, are grown and gathered in the year; millet is also extensively cultivated. The two inscriptions, suspended in the recess, are quite in character: the one, 'if you would be rich, rear the five domestic animals, viz.: pigs, cows, sheep, fowls, and dags.' The other, 'labor induces reflection, and reflection virtue.'

"The sedan scene, and the pavilion, a perfect resemblance of an apartment in a wealthy Chinaman's habitation, show how different to ours are the customs that prevail in China. How odd it would be to us, to receive a crimson card of invitation, entreating us to bestow 'the illumination of our presence on the inviter;' or to be received by our worthy Chinese host, with

the salutation, joining his closed hands, and raising them three times to his head, 'I have heretofore thought with profound veneration on your fragrant name!' And how strange to be supplied with ivory chopsticks tipped with silver, and to have set before us, by way of repast, 'salted earth worms,' and 'smoked fish,' in porcelain saucers, 'stews in bowls,' soup made of birds' nests,' figured pigeons' eggs cooked in gravy,' 'balls made of sharks' fins,' 'sea fish, crabs, pounded shrimps,' and 'immense grubs.' Such a bill of fare would make most of us sigh, in sincerity, for 'the roast beef of old England.'

"It would require some time, too, before we could accommodate ourselves to live in a city like Canton, where the houses are only one story high, and whose streets are not on the average more than six to eight feet broad, though they are all paved with large flag stones, and many of them have very imposing names, such as 'dragon street,' 'flying-dragon street,' 'martial-dragon street,' 'golden-flower street.' Truly may it be said, the Chinere are a strange people.

"Visitors to the Collection are now rapidly increasing. Without doubt this is an entertainment of a superior kind. An extreme cleanliness, a purity of atmosphere, and a general propriety and style pervade the place and its arrangements. The splendid equipages that set down company, and the rich liveries of the footmen in waiting, sufficiently set forth that the place is visited by many of high condition. Groups of well-dressed ladies are attended by men of rank and fortune. The lofty bearing and gentle demeanor that oftentimes agreeably blend in high life may be seen, as well as the elegance, the ease, and the ennui of those, who, living in luxurious leisure, partake, listlessly, of gratifications which set the eyes of others sparkling, and their pulses beating with pleasure.

"The model summer houses, the retail china shop, as seen in the streets of Canton, and the silk mercer's shop, attract much attention, bringing before us, as they do, the manners and customs of the people; while the infinity of screens, lanterns, vases, jars, lamps, porcelain vessels, reckoning boards, fruit stands, flower baskets, lacquered boxes, incense vessels, garden pots, fans, and fifty other kinds of articles, demand, by their profusion, more than one visit from the spectator.

"The china ware, carved boats and figures, embroidered articles, dresses, silks, caps, shoes, cutlery, castings, necklaces, specimens of ornithology, fish, insects, implements, books and paintings, seem hardly to have an end. While the knowledge that every article, on which the eye rests, is of Chinese workmanship, greatly increases the interest felt by the spectator.

"The Chinese are even more celebrated than the Hindoos, the Arabs, and Persians, for their aphorisms, maxims, and excellent sayings; and Confucius is called 'the instructor of ten thousand ages,' and his precepts are spoken of as 'the glory of ancient and modern times.' I have already said that the room abounds with Chinese inscriptions: the significations of a few of the most striking of these are as following

“As the scream of the eagle is heard when she has passed over, so a man's name remains after his death.’ ‘Though a tree be a thousand chang, (a chang is ten Chinese cubits, each fourteen and a half inches) in height, its leaves must fall down, and return to its root.’ ‘Following virtue is like ascending an eminence; pursuing vice is like rushing down a precipice.’ ‘Man perishes in the pursuit of wealth, as a bird meets with destruction in search of food.’ ‘The cure of ignorance is study, as meat is that of hunger.’

“‘Usullied poverty is always happy; while impure wealth brings with it many sorrows.’ ‘Petty distinctions are injurious to rectitude; quibbling words violate right reason.’ ‘Those who respect themselves, will be honorable; but he who thinks lightly of himself, will be held cheap by the world.’

“Among other objects that particularly strike my attention, are the imposing idols, reminding one of the golden image set up by Nebuchadnezzar. The superb screen of ornamented silk, paintings of magnificent flowers, and rich and tasteful gildings. The costly cabinet from Soo-chow, a beautiful production of art; several specimens of carved bamboo roots, wild, uncouth, and hideous, but wonderously imposing. The ancient yellow vase, with the raised green dragon, a mythological emblem of the great dragon attempting to swallow the moon. Two figures in papier mâchée, representing priest of Fuh (priest indeed! Most people would call them ‘jovial old boys!’). A splendid cameo, given to Mr. Dunn, the proprietor of the Collection, by Howqua, the hong-merchant. A large ornamental blue vase, and an elegant porcelain bowl of enormous size. These, and the carved and gilt chair of state, the elegantly chased silver tankards; the elaborately carved ivory model of Chinese junk, and the light, airy, beautiful lanterns, superbly painted, and admirably ornamented and gilt, will most likely give as much pleasure to others as they have imparted to me.

“The Chinese have not yet been manufacturers of clocks and watches, but they import both articles to a considerable amount from Europe. When a Chinese gentleman is asked why he carries two watches, one on each side of his girdle, which is a customary thing in China, his reply is, that ‘if one should be sick, the other will be able to walk.’

“Were I to remain here a whole day, fresh objects would attract me. Since making the remarks above, I have noticed the model of a Chinese coffin, Chinese books, an ancient mirror, a mariner's compass, the needle pointing to the south.

“An examination of the paintings, view of Canton, representation of the feast of lanterns, view of Whampoa reach and village, a funeral procession, painting of a marriage ceremony, view of Honan, picture of Macao, and others, will do something towards leaving a more favorable impression, with regard to Chinese artists, than that which is generally entertained.

“And now, if you wish to spend a few hours pleasantly, to correct some prejudices, and to add much to your knowledge of the Chinese people, of their dress, manners, customs, ingenuity, and works of art, from a mandarin of the first class, to the blind mendicant, in his patched habiliments; if lei-

sure serves, and no duty prevents you; if you have half-a-crown to spare for admission, and an additional shilling withal, for a printed description of the curiosities of the place, you can hardly do better than step into an omnibus, with a heart in love with humanity, and a spirit delighting in forbearance, and pay a visit to the Chinese Collection."—*Perambulator*.

Knowing pretty well what Mr. Dunn's Collection comprises—having seen not a few of the articles before they were carried from China—we have enjoyed a singular interest in reading the descriptions given of it in "the opinions of the press." In most of the opinions, which we have quoted, we concur. Mr. Dunn has exhibited a taste and a spirit in this matter worthy of high commendation. His benefaction to the world is great; and his memory will long live. In no other way could he have secured to himself more substantial pleasure, and to the world more real good. He has brought China to Europe, and introduced the people of the central kingdom to all the nations of the west. He has shown himself a true Friend of the Chinese; and we can repeat for him, the words with which Mr. Langdon closes his book; "most devoutly do we long for the auspicious day, when the pure religion of Jesus, shall shed its sacred influences on every human being; * * * when the missionary shall find an auxiliary in the *stainless life* of every compatriot who visits the scene of his labors for purposes of pleasure or of gain—when he can point not only to the pure maxims and sublime doctrines proclaimed by the Founder of his faith, but to clustering graces that adorn its professors;—then indeed will the day dawn and the day-star of millennium arise upon the world."

ART. II. *The Chinese spoken language, with observations and illustrations on the natural practical method of cultivating and of improving the hearing and speaking.*

CHINESE acoustics constitute a very difficult subject for the student of this language. Ability to discriminate and utter each and all of its sounds and their various modifications, with facility and accuracy, is an attainment not easily made by the foreigner. To make it, the student, especially if advanced in years, must needs be long and diligently trained. On acoustics in general, and on the training of the organs of speech in particular, some excellent remarks have

been published by C. E. H. Orpen, M. D. of Dublin, who has taken deep interest in the education of the deaf and dumb in Ireland. Like Pestalozzi, whose views and plans he has adopted, he directs his remarks to parents and guardians of children and youth. The book abounds with useful hints, and plain common sense. The doctor seems to be a truly good man, anxious to do good. "As he found in himself," he says, "that to an active mind and body, exercise of both is, in fact, a *recreation*, not a fatigue, and a change of occupation is in some measure rest;—so when one can think quickly, and can turn his thoughts instantly from one subject to another, it is, in truth, a great *relaxation* occasionally to think on extra-professional subjects, or matters different from the ordinary business about which the mind necessarily occupies itself." Once, for a few weeks, Orpen lived in intimate society and unreserved intercourse with Pestalozzi, and afterwards enjoyed his friendship, always endeavoring to carry his view and plans into execution. There is, likewise, a rich vein of pure Christian piety running through the whole work. The author seems deeply concerned for the spiritual welfare of his species. He speaks, as a medical man, of the reciprocal influences of body and mind, in order to show the necessity of their both being rightly trained, and constantly kept under proper regimen. He traces up to their proper sources all 'the ills that flesh is heir to,'—showing how many of them may and ought to be avoided. He says, "How much dullness of mind, what diseased activity, how many mental disorders, what numerous bodily sins, how multiplied moral evils, what dispondence and repining, what irritation against man and against God, and a thousand other evils, do I not, as a medical man, see every day produced, in both young and old, in both the immoral and the religious, by these excessive errors, as to the management of their bodies, and that without necessity."

We have followed out the doctor in these rather desultory remarks, because a strong argument is derivable from them in favor of studying the Chinese language. They indicate how *relaxation and recreation*,—in this country so essential to the resident's health, happiness, and prosperity—may be sought and obtained—*relaxation and recreation of mind*. The foreigner's mind, on his first arrival in a strange country, is awake to everything; and there are but few objects that fail to excite pleasurable sensations and give delight. But when the air of novelty has passed away, then the thoughts too often stagnate, and sourness of temper ensues. The ebullition of bad

passions, and the fancied or real failure of health, almost invariably follow. The study of the Chinese language and literature, if taken up and pursued in a proper manner, would help in no small degree to remedy these evils. Almost all who come to this country, unfortunately prejudge this matter, at once and prematurely determining that they will not study or try to use it. Thus they close up the avenues to the intellectual world around them. With the millions of this empire, they can hold no oral communication. They cannot speak to the high or to the low; and when spoken to, they cannot understand. They can neither read nor write. On account of this ignorance and inability, they are liable to be imposed upon in many ways. In the midst of multitudes, they live in almost perfect solitude. Could they speak and read the language of the country, the tedium of many a heavy hour would be removed, and there would be opened instead many sources of recreation and many ways of doing and getting good. There are very few foreigners residing here, who cannot daily secure three or more hours for the study of the language. This portion of time, and the constant opportunities afforded for putting into practice what they acquire by study, would in a few months enable any ordinary student to speak with ease and fluency. Whatever may be the object of a residence in China, if it is to be long continued, an early attention to the language will make more easy and valuable its acquisition.

We shall now quote from Dr. Orpen's book some paragraphs, which, while they are not without interest to the general reader, will be servicable to the student in Chinese. He says, "there are but four different kinds of language, which mankind commonly use." These he thus describes.

"I. The first is called *gestural* language. As it is composed partly of the inartificial gestures of the body, the expression of the feelings by the physiognomy, and the instinctive cries or tones of the voice,—and, inasmuch as it is untaught and common to all mankind, it is also called *natural* language. It is in some degree also common to men and animals, and is the first that an infant makes use of, even without learning it, when he dances if merry, smiles if pleased, or cries when vexed or in pain. So far, it is the effect of a natural established sympathy, between the different organs of the body,—especially those which produce motion, viz. the muscles, and those which are subservient to sensation and volition, viz. the nerves and brain,—and the different feelings, affections, sentiments, and passions. Every mental operation, and every feeling of the heart, has its peculiar external, natural language—as for example, the proud man or horse holds himself erect, the sly man or fox skulks along; &c., &c., by which they, who understand this chain of sympathy, and especially those who have originally, habitually, or contemporaneously

similar feelings, &c., &c., can recognize the internal state of the individual, however he may endeavor to conceal it. Good mimicks are such, merely in consequence of being able, by imitation, after careful observation, to assume the external manifestation of the feeling, which they wish to exhibit. Hypocrites too have this power, and abuse it. Neither, however, feel what they display, for the assumed external manifestation of a feeling, however well mimicked, can never fully excite that feeling in the individual, though it may, in the degree of its perfection of imitation, in another. The natural part of this language is nearly the same, all over the world. The uneducated deaf and dumb, however, from necessity, and the North American Indians, from a wish to avoid speaking, while staeling through the woods, to attack or to escape an enemy, are the only persons, who cultivate it. Both also extend it artificially, by the introduction and addition of numerous conventional gestural signs, to express various natural or artificial objects, or their own internal ideas and feelings. The deaf and dumb possess it in perfection, and by it, those from all countries can understand each other, at first sight. Its just combination with verbal utterance, is the chief essential in true oratory. This language,—as composed of gestures and expressions of the countenance, is addressed to the eye,—as producing exclamations and cries, which are natural interjections, it is addressed to the ear,—as producing actions and movements, as when the affectionate recognition of a friend produces a cordial shake of the hand, or an embrace, it is addressed to the touch.

“II.—The second species of language, is called *spoken* language. It is produced by the articulate utterance of the human voice, in speech, as modified into words and sentences, and distinguished from mere cries of pleasure, of pain, &c. It is wholly made up of a few sounds, commonly called vowels and consonants, formed by the voice, or by the breath without voice, differently modified by the parts of the windpipe and larynx, throat, mouth, and nose, through which they pass, and used either singly, or united in various ways, in words of one or more syllables. It is addressed, by the sound, which the various mechanisms of these parts, in their effects on the breath or voice, produce, to the ear of all persons who can hear; and as every position or movement of these parts can be either seen or felt, it may be addressed also to the eye or touch of such deaf, or even hearing persons, as will look at, or feel with their fingers, the position or motion, or in a word, the mechanism of the organs, and its effects on the breath, by which these vowels or consonants, and their syllables or words are pronounced. The uninstructed deaf and dumb are the only persons in the whole world, who do not use any part of this kind of language. They can, however, be taught to speak very well, by a peculiar mode, the principle of which consists in making the organic mechanism of each letter visible, to their eyes, or felt by their fingers. That is, we may make them look at, or feel the different movements and positions, of our various organs of speech,—the two lips—the upper and lower teeth—the tip, sides, surface, and root of the tongue—the hard and soft palate—the nose—the larynx, windpipe, and lungs, &c., &c., and may then get them to imitate each mechanism, which will in them produce the same effect on their breath or vice, as it issues through their mouth, as it does in us. Thus we may make them utter the powers of the various letters, so that we can hear their

sound, though they cannot hear themselves, and are only conscious of the movements and positions of their own organs, and of the vibrations of their voice, or of the exit of their breath, and its interception or interruption. They can, in the same way, be taught to read our mouths, that is, to know what we say, by watching our mouths, while speaking.

“ III.—The third species of language is intended to render the first permanent, or capable of being addressed to the absent, or to future generations. It consists, therefore, either in an imitation of the first part of the first, by a series of representations of the different postures and gestures of the body, and the different movements of the countenance; and in this case it is called mimography, and gives a representation of gestures and bodily movements, by pictures; or it is an imitation of its second part—by outlines of the essential characters of the imitative gesture or posture, or the descriptive combined signs, or of the objects themselves,—drawn, engraved, or printed. It is addressed to the eye, and constitutes the basis of paintings, drawings, and engravings. When this language is extended, beyond the mere representation of the expressions of the face, and the postures and movements of the body, and is enlarged by pictures of the objects in nature, it constitutes what is called picture language, such as was formerly used by the Mexican and Egyptians, and at present by the Chinese. When pictures of this kind are used, not merely to express the actual objects, which they represent, but by a kind of metaphorical use,—either to suggest the idea of the qualities, which distinguish these objects, as a picture of a lion for force,—or to recall by association some mental or spiritual conception, as when a circle is used to express eternity, it is called hieroglyphical language, which also constituted part of the Mexican and Egyptian, as it does still of the Chinese language.

“ IV.—The fourth species of language, which is intended to perpetuate the second, or to transmit it to distant persons, is produced by the hand, either in writing, printing, or engraving, either with the common alphabet, or with alphabetic cyphers. It consists of alphabetical characters intended to mark the different vowels and consonant sounds, made by the voice in uttering words. This fourth language is usually called written or printed language, though the third is also written and printed. It is chiefly addressed to the sight. If letters were cut in wood or metal, or were printed in relief, or stamped on the back of moistened paper or pasteboard, so as to be raised on the reverse surface of them, it might be made sensible to the touch of blind persons, as is done in some Blind Institutions on the Continent, or even to that of blind deaf and dumb persons. An imitation of written language, but used generally only for immediate communication, is called the manual alphabet, or finger alphabet, or dactylogy, in which a particular movement or position of one or more fingers, of one or of both hands together, is used to express each letter, in a word, thus spelling it on the fingers. This imitation of alphabetic written language is addressed to the eye. It might of course be made also to be an imitation of spoken language, by making each of its finger letters to stand, not for the written letters, but for the spoken letters in a word. It is the usual way of communicating with the instructed deaf and dumb.—A deaf person also may communicate with a blind person, by holding his hand, and moving his fingers into the position of each letter of the manual alphabet, or

he might write the shape of the written or printed letters, with the tip of his finger, on the palm of the blind person's hand, or on his back. The deaf also often converse in this way in the dark.

He next proceeds to offer remarks on the analogies and defects, as to the letters and words, of spoken language and its corresponding written language. (1) By a *letter* he means *the form* in which it is written. (2) By the *name of a letter* he means *the name* by which it is called: thus the name of the letter *d* is *Dee*; and *owe* is the name of the letter *o*; *eks* of *x*; &c. (3) By the *power of a letter* he means *its sound*, or the influence which it exerts, and which a listener hears, when we pronounce that particular part of a word, in which it occurs; thus, for example, the *power* of the letter *a*, in the word *all*, is the sound *awe*; the "power of a letter," therefore, means the same as a "spoken letter," or a "heard letter. (4) By the *mechanism of a letter*, or "the organic formation of a letter," he means the position and action of the different organs of speech, and their effect on the breath or voice, by which "the power of a letter" is produced. This mechanism may be seen or felt, and by careful attention we become conscious of it ourselves. Again we quote from the book.


"1. Every word spoken or written has a meaning, or idea, with which all the persons, who use that language, either in speech or writing, have agreed to connect it.

2.—All the words in every spoken language are composed of a few simple sounds, produced by peculiar corresponding variations of the manner of allowing the breath or voice to escape through the larynx, (or weasand,) the throat, mouth, or nose, or to be interrupted or stopped in them, or to produce vibrations, &c., &c., in them. These simple sounds, which are spoken letters, are commonly divided into vowels and consonants. I think it is capable of proof, that as there are only seven pure notes in music, so the human voice can produce in no country more than *seven pure vowel sounds* in speech, with some few intermediate indistinct vocal sounds, which correspond to the semitones in music; each of these pure vowels, however, may be pronounced in different keys, natural, sharp, or flat, or in different octaves, according to the peculiar tone of the particular nation, or the age, sex, &c., of the individual; and they may also be pronounced long or short, so as to make fourteen distinct sounds, or they may be combined among themselves, in twos or threes into diphthongs, so as to produce many new sounds like chords, which, however, are not simple. I think also, that it is certain, that the human organs of speech cannot articulate more, at the utmost, than about *thirty-three distinct consonants*, several of which, however, are scarcely distinct enough for use. Those which are used may, however, be combined in various ways among themselves, and with the vowel sounds, and their compounds, so as to make many hundred, or perhaps thousand monosyllables. The simple sounds, either vowel or consonant, which the human voice and organs of speech thus produce, in order to form

syllables or words, are called articulate sounds or the powers of letters. Each of the vowels also, and each of the consonants, that contains vocal sound, is capable of being articulated in a whisper, as well as the consonants, that contain no vocal sound, but mere breath, and there are, therefore, thus created as many more articulate sounds.

“3.—The number of these articulate sounds, or spoken letters, used in different spoken languages, is very different, nor does it even always remain the same permanently for ages in each individual language. For instance, the sound of the Welsh *L*, or *Ll*, (whose language is the original British) as it occurs twice in the name *Llangollen* (in which *Ll* and *ll*, though written double, express a single sound) does not now exist at all, in the English language. It is made by the same mechanism as our *L*, but without voice, which ours has. The proper and peculiar sound of the letters *gh* (which, though written double, express a simple sound) in the word *lough*, as that word is still pronounced in Ireland, or of *ch*, in *loch*, as the same word is written in Scotland, (making the letters, which mark a simple consonant power, though written double, to sound somewhat, if not exactly, like the Greek *chi* or χ , with vocal sound superadded,) has also been lost out of the English language, in England, though still preserved by the Irish and Scotch, who are laughed at by the English, for perpetuating a letter, which they formerly pronounced in the same way, and still retain in the spelling of this word *loch*, not being accustomed now to pronounce readily, or to hear at all the real sound used by their ancestors.

“4.—All the words in every written language, except in the Chinese written language, are composed of a very few marks or characters, which are called letters, or more properly written letters, and compose the alphabet of that language, and which are intended to represent to the eye, on paper, the spoken letters or articulate sounds used, as above explained, in speaking.

“5.—These letters are different in different languages. First in their form. Thus the spoken monosyllable *man*, (not the word *man*;) if printed in English letters, would appear *man*—if in German, *Männ*—if in Greek, *μαν*—if in Hebrew, *מָן*—if in Chinese , and so on in various languages, still it would be the same syllable, and would be pronounced alike by all, as all men's mouths are alike, and use the same mechanism in each simple letter; and if all the people using these different tongues had agreed, that this syllable *man* should be used as a word, for the idea of our word *Man*, it would always, when seen, re-excite that idea in the mind of all. But this is not the case, for the words that stand for the idea of *man*, in Greek, Hebrew, and German are formed of quite different combinations of letters. The letters, therefore, in this point of view, that is, as far as concerns the meaning of the word, which is composed of them, (with the exception of a few words, which are attempts at imitations of the ideas which they represent,—as for instance the word *cuckoo* is a very exact mimicry of the bird's voice, which bears that name.) are mere arbitrary marks, which people using a particular language, have determined to adopt, and it is only when men have agreed thus to affix a certain combination of these marks or letters, as a word, that they come to have any meaning.—If people agreed on it, the word *horse* and *man* might be made to change their present meanings, and the former to stand for the pre-

sent idea of the latter, and *vice versâ*. Secondly in their number. Thus in writing English we use 26 different letters—in Hebrew, without points, 22—in Irish 18—in a few languages, less than 16 or 18—in others, more. Some languages are said to have 40 or 50 letters—and some to have upwards of 200, in consequence of having a distinct character for each syllable that is formed, by uniting each vowel sound with a preceding consonant. Thirdly, in the way in which the particular letters, used in writing a language, are appropriated to the particular sounds used in speaking it. Thus the simple sound, which occurs in the beginning of the French word for the pronoun I (*viz. je*) is, in writing that language, expressed by the letter *J*. The same sound, occurring in English, in speaking the word, *azure* is marked by the letter *z*—as it is, in *pleasure*, by *s*,—and in *rouge*, by *g* or *ge*. Whereas, the letter *j*, used in writing English words, means a double sound, composed of the English letter *d*, prefixed to the above sound of the French letter *J*. This compound sound, occurring in the beginning and end of the English word *judge*, is expressed first by *j*, and lastly by *dg* or *dge*. A hundred illustrations of this might be given.

“6.—The number of simple written or printed letters, used in writing or printing any language, ought to have been made exactly the same, as the number of articulate sounds, or spoken letters, used in speaking that language, and each written letter should uniformly stand for precisely the same spoken sound, and no other. But this is not the case in any language, of which I know anything, and even in the languages, for which the missionaries have recently invented or applied alphabets, somewhat of the same defect is to be seen, in consequence of their not being themselves perfectly acquainted with the powers of the letters, or their mechanisms or sounds, either in their own or in the new languages. In English for example, there are only 26 letters in the alphabet, whereas there are at least 22 different simple consonant sounds, almost all of which also may occur accented or unaccented, and 7 pure and 2 indistinct vowel sounds used in speaking it, not to mention that many of these vowel sounds may be pronounced either accented or unaccented, long and short. In English, again, the letter *c* is sometimes put for the sound of the letter *k*, as in the word *cat*; and sometimes for that of the letter *s*, as in *cit*; and sometimes for that of *sh*, as in *ocean*. The sound of *g*, in the word *gem*, is the same as that of the letter *j*, in the name *Jem*; whereas in *gum* the letter *g* expresses quite a different sound. The sound of *q* is now always the same as *k*—the only peculiarity, in the use of this written letter, being, that it must be always followed by a *u*, sounded as *oo*. The sound of *x* is almost always either *ks*, as in *axe*, or *gz*, as in *example*. The sound of *ch* is commonly the same as *tsh*, as in *church*, and sometimes the same as *sh*, as in *chaise*;—and so on.

“7.—These are great defects, and a source of endless confusion in learning to spell a language, and in a foreigner's learning to speak it, or to read it from books. With respect to such of the languages of Asia, Africa, and America, the islands of the two Pacific oceans (Polynesia,) and of New Holland, (Australia,) which were hitherto never reduced to writing, it would be a very easy thing, in inventing a new alphabet, or adopting an old one from some other languages, so to arrange the connection, between the written letters and the

spoken letters, that the number should be exactly the same, and that one letter should always stand only for one and the same sound, and never for any other."

He next goes on to the—what he calls, in the Pestalozzian system,—*First degree*, teaching the child's ear to hear or listen, and his mind voluntarily to attend to, and distinguish the spoken sounds, which are uttered in his hearing: in other words, enabling him to hear perfectly the sounds used in speech, and to exercise voluntary attention to the sensations of his ear caused thereby. This branch of education, as Dr. Orpen remarks, is new, not being found in books, except of very modern date. Yet it is of essential importance both to the child and to the adult who undertakes to learn a foreign language, especially when it is a difficult one like the Chinese. We must hear perfectly the sound or *power of a word* before we can imitate that sound. The English alphabet is a singular specimen of imperfection. Respecting it Dr. Orpen says.

"Our alphabet is confused,—in not having the distinctions even of the shapes of the letters sufficiently defined, as for instance, *C* and *G*, *c* and *e*, *l* and *J*, *h* and *k*, *F* and *E*, &c., &c., defects, however, which are more apparent in the written alphabet, and in running hand, than in printing;—confused too, in having totally different sounds expressed by the same vowel; as for instance, *e* in *red*, and *ea* in *read*, (past tense) express the same sound;—thus also, *th* in *thyme*, and *t* in *time*, express the same sound or consonant.

"The printed or written alphabet is also misarranged, in having vowels and consonants, mutes and vocals, aspirates and semivowels labials, dentals, linguals, and gutturals, as they are called, all huddled together, without order or sense, or any apparent object, except it be to confuse, and perplex, and lead astray. It seems highly probable, however, though our present alphabet, as its letters are pronounced in succession, *A, B, C, D, E*, &c., &c., is so misarranged,—yet that formerly there was some attempt at a rational arrangement; for if the vowels be placed either at the side or at the top of the page, as it is said they generally were, in the ancient horn covered tablets, called "*Horn-books*," then it will be possible to arrange the consonants in such a way, that the letters shall preserve their present succession, and yet fall pretty well into something like classes of labials, dentals, labio-dentals, linguals, lingua-dentals, nasals, aspirates, vowels and semivowels.

"The diagram at the top of the next page will shew this, if the five vowels, *a, e, i, o, u*, be placed at the left side in a perpendicular column.

"In this it appears, that the five vowels, *a, e, i, o, u*, are perpendicularly in the same column;—so are the three labials, *b, m, p*;—as well as the four gutturals, *c, g, k, q*, with the compound of *k* and *s*, viz. *x*;—so are the two semivowels, which are linguals, *l, r*;—and the two labio-dentals, *v, f*,—and the two hissing letters, *s, z*. In the same manner, are the three lingua-dentals, *d, n, t*,—with the compound of *d* and *zh*, viz. *j*;—in one column also are the three aspirates, *h, w*, (consonant,) and *y* (consonant). Horizontally considered, too, there appear the two nasals, *m, n*, nearly on the same line; and the two mutes,

| | | | | | | | |
|---|---|---|---|---|---|--|---|
| a | | | | c | | | d |
| e | b | | | | | | |
| | | f | | g | h | | |
| i | | | | k | | | j |
| | m | | | | l | | |
| o | p | | | q | | | n |
| | | | s | | r | | |
| u | | v | | | | | t |
| | | | | x | w | | |
| | | | | y | | | |
| | | | z | | | | |

p, q;—see also the two half mutes, *b, d*. If the seven vowels, *a, e, i, o, u, w, y*, (vowel,) and *y*, (vowel,) be arranged at the top of the diagram, a similar intention of classifying the other letters will appear.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| a | e | | i | | o | | u | w | y |
| | b | | | m | p | | | | |
| | | f | | | | | v | | |
| | | | l | | r | | | | |
| c | | g | k | | q | | | x | |
| | | h | | | | | | | |
| | | | | | s | | | | z |
| d | | | j | n | | t | | | |

“Now, although the present order of our alphabet is probably, in some measure, borrowed from the Latin, and that from the Greek, and all perhaps originally from the Hebrew—yet it is more likely, that in the original arrangement of the letters, some rational object was in view, than that the present absurd order should have been selected, for no reason whatever. If, therefore, the vowels and consonants were originally arranged somewhat in the above manner, it is easy to understand how, when people thought it necessary, to place the letters in one line of succession, they should come to be in the present order, viz. *a, b, c, d, e, f, &c.*”

“Our printed alphabet is likewise imperfect, in not having distinct single letters, for either of the two totally distinct simple sounds of the double letters, *th*, as heard, the one in *thin* and *sith*, the other in *thine* and *this*; or for the simple sound of the double letters *sh* as heard in *ship* and *pish*; or for the simple sound of the double letters *ng*, as heard in *song*; and in having no distinct letter, to express the peculiar sound of *z*, in *azure*; *s*, in *osier*; and *g*, in *rouge*; all of which are the same as the French *j*, in *j'ai*, (I have).

“The alphabet is on the other hand redundant, in having *c*, which might always be expressed by *k*, as in *cate*, or by *s*, as in *cite*, or by *sh*, as in *Grécian*: *q*, which might always be expressed by *k*, as in *opaque* or *opake*: *x*, which might always be written either *ks*, as in *ex*, (*eks*), or *gz*, as in *example*, (*egzample*); or *ksh*, as in *luxury*; or *gzh*, as in *luxurious*: *j*, which, though a simple letter, is a compound sound, as heard in the word *jug*, where it is only *d*, English, prefixed to the unusual sound expressed by *z* in *azure*, which is, as above stated, the same as the French sound of *j*, in *joar* (a day). And also in employing *ch*, to express either the compound sound, viz: *t*, prefixed to *sh*, as in the beginning and end of *church*, or in the word *rich*, which might be expressed by *ritsh*, or the simple sound of *sh*, as in *chaise*, (a carriage,) pronounced *shuise*. The use of *ph* for *f*, in *Philip*, and for *v*, in *nephew*; of *gh* for *f*, in *cough*; of *gh* for *g* in *ghost*; and of *gh* for nothing in *plough*; of *rh* for *r* in *rhyme*, &c., &c., are instances of the same redundancy and confusion. How much better, than to use this confused and misarranged, imperfect, and yet, at the same time, redundant written alphabet, would it be, to teach by the invariable sounds of individual written words, or even by the simple and precise spoken alphabet, which is, and ever must remain intelligible, rational, well arranged, and perfect, without either deficiency or redundancy, as far, at least, as each letter is concerned, and also, as respects our individual language.

“Is it not in this simple natural way, that if thrown suddenly into another country, we should learn any foreign language, which happened to have sounds in it, or even combinations of known sounds, that were novel to us, as not existing in our own tongue? For instance, as to the former, the sound of the French vowel *eu*, in *peu*, (little) which is a vowel sound, not to be found in English, and quite different from that in the English word *pew*, which ends by a diphthongal sound composed of *ee* and *oo*, and also from the simple sound of *oo* in *voo*; and as to the latter, the combination *vr*, at the commencement of a syllable in French, as in *vrai*, (true,) which never so occurs in English? We would first direct our ears, and exert our mental attention, to catch and appreciate each of the sounds, either new or newly combined, which were found in the words, that we heard, which, until then, would seem all confused and hurried. Soon our auditory faculty would become capable of distinguishing these sounds, each from each, and thus we should acquire a distinct idea of every one; next we would endeavor to move and fashion our organs of speech, so as to imitate them, and next to combine them; and thus the whole process, as far as is independant of the meaning of the words, would be accomplished, with facility and certainty.”

Again, upon the same subject—the imperfection and confusion of the English alphabet—Dr. Orpen has the following remarks.

“The pure, real, distinct, and long vowel sounds, which correspond, I am certain, in essential nature, to the seven notes in the gamut, are only seven. Any other vowel sounds that exist, are only half notes, or semitones, as it were, and though some persons hold the opinion, that there are two more in the English language,—viz., the sound of *e* in *bed*, and of *i* in *bid*—yet, as to the latter, this opinion is quite incorrect, and even if the former exist, it must be always a short vowel. Thus, as to *i* in *bid*, it is the short sound of *ee* in *deed*; and with respect to the sound of *e* in *bed*, it is similar to a semitone, and therefore is so indistinct, that no use could be made of it in this stage, never being pronounced long, nor accented, nor unconnected with a consonant. There is certainly, however, a marked difference made in England between the sound of *a* in *far* or *ca'n't*, or in the end of *papa*, and of *a* in *fat* or *cant*, the former being pronounced almost exactly like what is called the Italian *a*, that is, it has a very slight tendency towards the vowel sound *awe*, being, as far as I can judge, intermediate between the sound of *a* in *allow*, and that of *a* in *all*. In truth, however, in pronouncing the sound of *a* in *far* or *ca'n't*, the succession of *r* or of *n* after the *a*, has probably some effect on the sound of the vowel *a*, which none of those consonant letters, that suppress all sound, or that contain mere breath, could have. It appears to me, that in pronouncing *a* in *fat*, the tongue remains at precisely the same distance from the palate, throughout the whole sound of *a*, there being also, in fact, but one vibration of the voice in it, before its sound is cut short at once, by the *t*, on which the accent is placed; but in pronouncing the sound of *a* in *far*, *ca'n't*, *papa*, we not only begin with the tongue a little farther from the palate than in *a* in *fat*,—which brings it necessarily a little nearer in sound to the vowel sound *awe*,—but, as the sound of *a* continues, which, in this word, being long and accented, contains two or three vibrations of the larynx, we raise it a little more towards the palate, and this lessened aperture necessarily makes its sound approach a little to the more treble sound.

“And here let it be observed, that though it is true, that in the alphabet there are marked, as vowels, the following letters—*a*, *e*, *i*, *o*, *u*, *w* (in the middle and end of all syllables and in all diphthongs), and *y* (in the middle and end of all syllables and in all diphthongs), yet that, unfortunately, these seven letters do not mark exactly the seven pure, simple, real vowel sounds, in the English language. For example, the name of the letter *i*, as pronounced in the alphabet,—that is, like the word *eye*,—is a diphthong, compounded of the sound of *ou* in the word *journey*, (or that of *u* in *urn*), and of the sound of *i* (that is of short *ee*) in the word *pin*; and the name of the letter *u*, as pronounced in the alphabet,—like *you*,—is always actually a syllable, and not even a diphthong, being composed of the sound of *y*, consonant, as heard in the word *yes*, and of the sound of the vowel sound *oo*, as heard in the word *coo*.

“Thus, the letter *a* stands for one simple sound in the words *paper*, *ate*, *mate*;—for a 2d, in *pap*, *at*, *mat*;—for a 3d, in *papa*, *arbor*, *mar*;—for a 4th, in *pall*, *all*, *small*;—for a 5th, in *any*, *many*;—for a 6th, in *village*;—for a 7th sound, (diphthongal,) in *card*, *regard*.

“The letter *e* stands for one simple sound in *me*, *mete*, *Peter*, *equal*, *here*;—for the same sound shortened, and not accented, in *bcior*;—for a 3d sound,

“Each of the seven original vowel sounds may be pronounced, either long or short; but it is not necessary, in this stage, to attend to any but the long sounds. These will be found exemplified in the tables, which I shall just now give, either, 1st, as whole words, or 2dly, in that part of the words, (given as examples,) which is printed in Italic letters. If the former words be pronounced, (as the words given as examples are,) as one simple sound, or if the *Italic* letters, in the latter words, be pronounced separately from the rest of the letters of which these words consist, you will have the sound required.

“These seven sounds are to be found in the English language, and in many others, but there is another vowel sound, which does not exist at all in English. I mean the sound of the letters *eu* in the French word *feu*, (fire,) which may be called the whistling *oo*, or whistling *u*, being a sound distinct both from the simple English vowel sound *oo* in *fool*, and the compound English vowel sound *ew* in *few*. If any person wishes to teach this vowel to a child, and is unacquainted with its peculiar sound, he must find some person who knows how to pronounce French correctly, and learn it from him.

“There are perhaps also two other distinct vowel sounds in English, one of which, however, does not in it ever occur, long or accented, nor of course is it ever met alone. But as it does occur in other languages long, though not in English, if any one pleases, he may teach it here also. It is the sound of *e* in *led*, the past tense of the verb *to lead* (to guide with the hand), or which is the same, the sound of *ea* in the word *lead* (a metal). This is the same sound that is expressed by the letter *e* in the French vowels *je* (I), and *le* (the); and in rapid speaking, it is the sound that we give to the *e* at the end of the English definite article *the*, which is the only word in the language, in which *e* final has this sound. The second is the sound of *a* in the word *papa*, or in the words *sha'n't*, *bar*, a peculiar vowel sound, which always occurs accented in English, and is like the Italian *a*. It occurs in *papa*, *mamma*, or before *r*, *n*, and such consonants as have a vocal sound, but is never short, nor I believe occurs before *p*, *t*, or *k*, or any such consonants as have no vocal sound, or consist merely of non-vocal breath.”

TABLE I.

| | | | | | | |
|-------------|-------------|-------------|-----------------|-------------|-------------|-------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| <i>bee.</i> | <i>air.</i> | <i>baa.</i> | <i>journey.</i> | <i>awe.</i> | <i>owe.</i> | <i>woo.</i> |

Adding the three sounds—*e* or *ea*, as in *bred* and *bread*;—*a* as in *papa* and *ha'n't*; and the French *eu* as in *feu* (fire);—the order should be as follows:

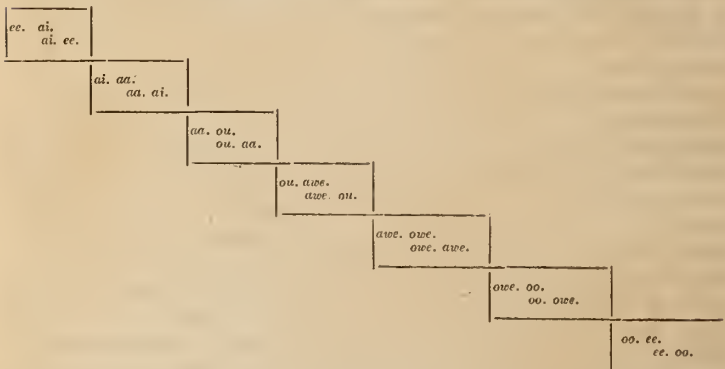
| | | | | | | | | | |
|-------------|-------------|-------------------|-------------|---------------|---------------------|-------------|-------------|-------------|-----------------|
| 1 | 2 | (2½) | 3 | (3½) | 4 | 5 | 6 | 7 | (7½) |
| <i>bee.</i> | <i>air.</i> | (<i>bread</i>). | <i>baa.</i> | <i>papa.</i> | (<i>journey.</i>) | <i>awe.</i> | <i>owe.</i> | <i>woo.</i> | (<i>feu.</i>) |
| or, | | | | | | | | | |
| <i>ee.</i> | <i>ai.</i> | (<i>ea.</i>) | <i>aa.</i> | (<i>a.</i>) | <i>ou.</i> | <i>awe.</i> | <i>owe.</i> | <i>oo.</i> | (<i>eu.</i>) |

These seven vowel sounds should be repeated, both in a speaking and in a singing voice, daily and hourly. An acquaintance with vocal sounds and tones is so important, that it should never be a matter of indifference what sounds are conveyed to the learner's ear.

TABLE II.

A series of exercises is given to be repeated in the student's hearing, to exercise his attention and cultivate his ear.

1. Exercise :—*oo. ovc. ave. ou. aa. ai. ee.*
2. Exercise :—*ce. ai. aa. ou. avc. ove. aa.*
3. Exercise :—*oo. ovc. ave. ou.*
ou. avc. ove. oo.
4. Exercise :—*ou. aa. ai. ee.*
ee. ai. aa. ou.
5. Exercise :—*oo. ovc. ave. ave. ove. oo.*
ee. ai. aa. aa. ai. ee.
6. Then each sound, and the one next to it, preceding or succeeding.



“The order of these sounds, as first set down, will be found the most natural, and nearly in the order of articulation, as beginning back in the mouth, and proceeding forward to the lips, and in this order too, they present a regular descent, gradually from the treble sound *ce*, to the base sound *oo*; but the reversed order, from *oo* to *ce*, or the ascent from the bass to the treble sound, is the common order of playing the gamut, and from their number being exactly seven, it is probable that they correspond exactly to the notes of the gamut. But if those, which are thus set down do not, or rather if they do not in the order in which they are set down, some other order, or possibly some other vowel sounds must be discoverable, which will correspond so exactly, as to make it plain that the vowels of the human voice, and notes in the gamut of music, have some natural and exact relationship.

“It is certain however, that the musical notes of the human voice are formed chiefly in the larynx or weasand, and not merely in the mouth, as all the speaking vowels are, in some degree, and that not only in singing, but also in the mode in which children and grown-up persons, and women and men, pronounce them, in speaking a language, and more especially in the way in which different languages are pronounced, each or all of these vowels may be pronounced in a different key, or in a different octave: while in singing, too, each may be made to correspond with any note or any key, in any octave.

“ If this principle be correct, and if some vowels are essentially more bass or more treble than others, although all may be pronounced or sung in all different octaves, and in all keys, it is clear, that in adapting music to words, or words to music, some attention should be paid to make the words, which coincide with particular notes in the tune, be such as contain the vowel, which in the scale corresponds essentially to that note of the gamut. There is also strong reason to think indeed, it is clear, that there must be as exact an analogy, between both diphthongs and triphthongs, and what are called musical chords or running chords, or such notes as, being struck rapidly in succession, produce melody; but though with a correct ear, and able to sing a little, and also to play a little on the piano, both by ear and by note, I am not sufficiently, as yet, acquainted with the philosophy of music, and the mathematical principles of acoustics, to develop perfectly these ideas.

“ It must be admitted, however, as was said just now, that strictly speaking, the musical notes and tones of the human voice are produced solely by the passing of air, in expiration from the lungs, through the larynx, (or weasand,) which corresponds to the reed in the mouth-piece of a clarinet, and has a power of contracting or dilating its aperture, and of lengthening or shortening the sides of that aperture. This makes it capable of being set vibrating by the air, after it has been forced up from the lungs, through the trachea (or windpipe), which may also suffer some degree of elongation or shortening, like that of the tube of a sackbut or trombone, or a contraction or dilatation of its sides; but as the holes in a clarinet, being opened or shut one after another, vary the notes, even with the same vibration of its mouthpiece, so do the different parts forming the mouth, as the tongue, palate, teeth, lips, by making the sound produced in the larynx, pass out through a shorter or longer conical tube. But though each note may be sounded in different octaves, and though each vowel also may be made to correspond to one octave or to another, yet still it appears to me, that there is more natural analogy between the vowels, placed in this order, or rather in the reverse, beginning at the base end, and the successive notes in the gamut, than there is in any other order, and that this should be attended to in composition, and in poetry, and especially in the adaptation of words and music together for singing.

“ On trial, too, undoubtedly, any one will perceive, that it is easier to pronounce them in this succession, or reversed, than in any other, and that the step from each vowel to its immediate neighbor, either before or after it, is less abrupt, than the step from it to any of the others, the whole series being so graduated, that one sound slides more naturally into another, in one or other of these successions than in any other. Neither is, however, the order, in which children will most easily learn to pronounce them. Children will probably always find *aa*, a more easy sound to imitate than *ee*, or *ai*, which yet in one order comes before it; and he will also probably find *owc* more easy to pronounce than *oo*, which in the other precedes it; and yet, one would almost think, it must be the reverse in Chinese, in which the words for *mamma* and *papa*, viz. *moo* and *foo*, end with the sound *oo*, which would, therefore, seem probably to be that, which their children find most easy.”

| | | | |
|--|--|------------------------------------|--------------------|
| 19 t; as in fat. | 20 d: as in dad. | 21 hN, or N', Asiatic sound. | 22 r; as in rap. |
| 23 y; as in ye. | 24 (25, 26, 27, 28). | | |
| 29 hL, or Lh, Welsh sound, Lh. | 30 t; as in lass, and. | | |
| 31 hR, or Rh, Greek, ρ or aspirated Rh. | 32 r; as in rat, Lr. | | |
| 33 hK, or Kh, Greek χ or Ch. | 35 hG, or Gh, as in high, or gh, Irish sound. | | |
| 35 k; as in kick, or c; as in cactus, or q; as in quip, pique. | 36 g; as in gag. | 37 hNG, or N'Gh, Asiatic sound. | 38 ng, as in gang. |
| 19 & 17, ksh or ch, as in rich (rīsh), church, (tshur'uh). | 30 & 15, dsh, or j, English, as in jug, (tshug), jouge, (tshud'zh). | | |
| 35 & 15, kz or z, as in uz, (uk'z), 33 & 17, ksh, or x, as in luxury, (luk'zshoo, ree.) | 36 & 15, or z, as in ezample (eg. zam'pl), 36 & 18, gch, or z, as in luxurious, (lug'zshoo' ree, ns). | | |

The whole of the edges of the tip and sides of the tongue, pressed firmly as in final, and hN, or gently as in d final and u, against the whole of the front and side inner upper gums; or separated quickly, as in t initial or medial, and hN, or slowly, as in d initial or medial, and n, front then.

The whole of the sides of the upper surface of the tongue, pressed against the whole of the sides of the hard palate, while the tip is into the lower part of the hard palate, and held at the sides of the whole tongue, between it and the hard palate, from back to front, which channel is forced suddenly wider open, by the jerk of the breath.

The tip of the tongue, fixed firmly, as in hL or gently as in l, against the inner upper front gum, while its two sides do not touch the side upper gums, and so are made to vibrate a little, with the double exit of air round them.

The tip of the tongue curled upward and backward, firmly, as in hK, or Rh, or gently as in t, to sweep the arch of the hard palate, while its sides are pressed firmly, as in hR, or Rh, or gently as in r, against the sides of the hard palate, and its tip is against the middle of the hard palate, and its tip is in r, by the exit of air over it.

The surfaces of the root of the tongue separated a very little, and the tip curled up, above the point of exit of the current of air.

The whole surface of the root of the tongue, and the whole soft palate, touching firmly as in k final and hNG or N'ch, or gently as in g and ng; or separated quickly as in k initial or medial, and hNG or N'ch, or slowly as in g initial or medial, and ng.

The surface of the root of the tongue and the soft palate, widely separated, and under, by the jerk of the breath from the lungs.

The mechanisms of these double consonant powers, is merely a rapid combination of those of their component simple ones, viz.—of 19 with 17, and 20 with 15.

The mechanisms of these double consonant powers is merely a rapid combination of those of their constituent simple ones, viz.—of 35 with 15, and 36 with 15; of 35 with 17, and 36 with 18.

“It is commonly said, that a consonant cannot be pronounced without a vowel, and in fact, its name was given probably from this theory, but it is altogether a mistake; for the consonants, *p, t, k*, have no vocal sound at all, and yet can be pronounced with an *s* before or after them, without any vowel, or any vocal sound, as in *ps, ts, ks*; *sp, st, sk*: whose whole compound sound is an affection of the breath alone, and not of the voice:—Again, *b, d, g*, have a slight vocal sound in their essence, but that sound is not a vowel, and these letters can be united to *z*, without any vowel, as in *bz, dz, gz*; *zb, zd, zg*. Thus too *m, n, ng*, have a vocal sound, essential to them, but it is emitted through the nose, and therefore cannot possibly be a vowel sound; and besides they can be united with *s* or *z*, without any vowel, as in *ms, xz*; *ns, nz*; *ngs, ngz*; or in *sn, zn*; *sn, zn*; *sng, zng*. Besides, *f, th, s, sh, lh, rh, kh*, have no vocal sound, being mere affections of the breath, yet they can be united with each other and with other consonants, in various ways, without any vowel, as in *fs, ths, &c.*; *sf, sth, &c.* The corresponding vocal consonants, too, *v, dh, x, zh, l, r, gh*, have a vocal sound essential to them, but that sound is not a vowel, and they also can be united with each other, and with various other consonants, without any vowel at all, as in *vz, dhz*; *ls, lz*; *rs, rz*; &c., &c., and even *w* consonant, and *y* consonant, and *h*, which are the three aspirates, can be sounded alone, and without a vowel, though in words they always precede a vowel.

“The truth is, that the possession of a vocal sound is not the characteristic distinction of a vowel, for we can articulate vowels, in whispering, as well as consonants, though we then use only non-vocal breath, and not vocalized breath or voice, at all. Each vowel, as it is called, has therefore a specific sound of its own, arising from the mere expiration of breath, though not vocalized, through the peculiar mechanism in the mouth, used as its articulation; and hence, in this point of view, there is no real distinction whatever, between vowels and consonants, both being, in whispering, affections of mere breath; but in common speaking, wherein voice is always used, there is this distinction between vowels and consonants, that in the former we use a distinct musical sound in the larynx, along with each of them, and emit it through their peculiar mechanisms, while even in the vocal consonants there is only a non-musical murmur of the voice.

“The fact, that the mechanisms of the consonants are much more distinct than those of the vowels, and consequently more easily observed and learned by the deaf and dumb, would seem to imply, that they should be taught first; and undoubtedly it is chiefly by observing the consonant mechanisms, used by the mouth of a person who is speaking, that a practised deaf and dumb person is able to read his words off his lips, just as in writing short hand, it is almost exclusively the consonants that we write down or read.” *p. 127, et seq.*

Finally our author lays down some rules to guide in teaching deaf and dumb to use their organs of speech. These observations also afford some good hints to aid the adult in learning a new language. For two reasons he thinks attention should first be directed to the vowels: because vowels can at once be made serviceable, and because the sound of the voice depends much more on the vowels than on the consonants. On the consonants, he has the following remarks.

Speaking of the double and triple vowels—diphthongs and triphthongs, he says, Take care always to pronounce first, distinctly each of the simple vowel sounds, which form the diphthong or triphthong itself, in which these two or more sounds are run into each other. Make the second follow the first, or the third follow the second, as quickly as it is possible to utter them, just as in striking the notes of a running chord in music, the notes follow each other as rapidly as the fingers can strike them.

TABLE III.

| Initial consonants, beginning syllables. | Simple vowels. | Terminal consonants, ending syllables. |
|---|--|---|
| 1 { Two labial vibrato- ry letters omitted. } | 1. <i>ee</i> . | - } Two labial vibra- - } tory letters omitted } 1 |
| | 2. <i>ai</i> . | |
| | 2½. — | |
| | 3. <i>aa</i> . | |
| 2 { <i>hm</i> or <i>mh</i> omitted | 3½. — | } 2 |
| | <i>p</i> | |
| | <i>b</i> | |
| | — | |
| | <i>m</i> | |
| 3 { <i>hn</i> or <i>nh</i> omitted | <i>t</i> | } 3 |
| | <i>d</i> | |
| | <i>n</i> | |
| 4 { <i>hng</i> or <i>ngh</i> omitted <i>ng</i> omitted | <i>k</i> | } 4 |
| | <i>g</i> | |
| | — | |
| | <i>ng</i> | |
| 5 { | <i>f</i> | } 5 |
| | <i>v</i> | |
| 6 { | <i>th</i> | } 6 |
| | <i>dh</i> | |
| 7 { | <i>s</i> | } 7 |
| | <i>z</i> | |
| 8 { | <i>sh</i> | } 8 |
| | <i>zh</i> | |
| 9 { <i>hl</i> or <i>lh</i> omitted | — | } 9 |
| | <i>l</i> | |
| 10 { <i>hr</i> or <i>rh</i> omitted | — | } 10 |
| | <i>r</i> | |
| 11 { <i>chi</i> , <i>hk</i> or <i>kh</i> omitted <i>gh</i> omitted | — | } 11 |
| | <i>gh</i> | |
| 12 { | <i>w</i> | } 12 |
| | <i>y</i> | |
| | <i>h</i> | |
| | Double vowels or diphthongs. | |
| | 1. beginning with <i>ee</i> : conciliate convivial copious geometry champignon <i>pew</i> | |
| | 2. beginning with <i>ai</i> : <i>aye</i> | |
| | 3. beginning with <i>aa</i> : <i>th</i> <i>ay</i> | |
| | 4. beginning with <i>ou</i> : <i>I</i> or <i>Eye</i> <i>now</i> | |
| | 6. beginning with <i>awe</i> : <i>sh</i> <i>boy</i> | |
| | 7. beginning with <i>oo</i> : <i>queer</i> <i>quail</i> <i>twang</i> <i>bilinguous</i> <i>quart</i> <i>quote</i> | |
| | Triple vowels, or triphthongs. | |
| | 1. beginning with <i>ee</i> : <i>sky</i> | |
| | 2. beginning with <i>oo</i> : <i>quire</i> <i>quoit</i> | |

We will conclude our extracts by quoting, Dr. Orpen's account of the mechanism of the vowel sounds, &c., in which he has particular reference to his mode of teaching the deaf and dumb.

"Now, as *ee*, *ai*, *aa*, form one trio, articulated between the tongue and hard palate, merely by a lesser, great, or greater aperture, or distance between them—and as *awe*, *owe*, *oo*, form another trio, articulated by a retraction of the tongue, with either a wide opening of the lips, or a gradual contraction of their aperture, more and more—it is best to teach these two trios first; and as the two letters, viz., *aa* and *awe*, which stand, the one at the end of the first trio, and the other at the commencement of the second trio, are both formed with a wide, and therefore more apparent, aperture of their respective organs of mechanism, we should teach the sound *aa* before the sounds *ai* and *ee*, and the sound *awe* before the sounds *owe* and *oo*. As, also, the mechanisms of *aa*, *ai*, *ee*, are simpler than those of *awe*, *owe*, *oo*, and more easily seen and made intelligible, we should commence with the trio, *aa*, *ai*, *ee*;—and then proceed to the trio *awe*, *owe*, *oo*.

"In pronouncing, then, the sound *aa*, (as heard in the word *baa*) we should make the pupil observe, that our mouth is pretty wide open, that the tongue lies flat in the bottom of the mouth, neither retracted nor pushed forward, neither dilated nor contracted, but with its tip just behind the back of the lower front teeth, and its sides just touching the insides of the lower side teeth, on both sides. Thus we see, that by the under jaw being lowered, to open the mouth, the two rows of front teeth are separated from each other about three fourths of an inch; and the upper surface of the tongue, which itself descends of course with the under jaw, is distant from the arch of the hard palate, about an inch. While these parts of the mouth are in this position, we cause vocalized breath or voice to be formed in the larynx, by the vibration of its sides from the outward current of air, and emit it through this mechanism, which thus articulates the sound of *aa*. And as this sound is not either as bass as the vowel sound *awe*, nor as treble as that of *ee*, the larynx is not either much depressed towards the chest, or much elevated towards the throat; the former, viz., depression of the larynx, being essential to a bass sound, and the latter, viz., its elevation, being essential to a treble sound. In this way, the sound *aa* is to be articulated, and we should therefore endeavor, to get him to imitate its mechanism first, and then, while producing its vocal sound in the larynx, to emit this sound distinctly through that mechanism. We should next endeavor to make him understand, that this sound is used to express astonishment or admiration, as when it forms the word *ah!*

"The next vowel sound is *ai*,—as heard in the words *ai*, *r*, *bay*, &c. The mechanism of it is produced, by raising the jaw so as to make the two rows of front teeth come within half an inch of each other, and the upper surface of the tongue, of course, come within about three-quarters of an inch of the arch of the hard palate, and by emitting vocalized breath or voice, through this mechanism, the larynx being a little more raised towards the throat, as the sound is a little more treble, than in *aa*. Make him first observe and imitate the mechanism, and then, while producing the vocal sound in the larynx, emit it distinctly through that mechanism. Next show him, that it expresses listening, as when

it is the sound of the word *eh?*—by putting on an expression and attitude of listening, and cocking your ear, and turning your head, so as to bring one of your ears opposite his mouth.

“The next vowel sound is *ee*,—as heard in the word *bee*, &c. In this, the lower jaw is so much raised, that the two rows of front teeth are only about a quarter of an inch separate, and the tongue also is of course so much raised, that its upper surface only leaves a shallow channel from back to front, about a quarter of an inch deep, between it and the arch of the hard palate. The larynx is also raised, as far as it can be, towards the throat, as this is the most treble of all the vowels, and the vocalized breath, now formed in the larynx, is emitted through the mechanism in the mouth just described. Make him, as before, imitate the mechanism, raise the larynx, and while producing the treble vocal sound, emit it through that mechanism. And then explain to him, that it means an exclamation of sharp acute pain, as expressed by the word *ih!* or *igh!*—such as a pin, just pushed against our finger, would make us utter. This is easily done, by pretending to stick a pin into our finger, and giving a start and drawing it away. It is also the name of the letter *E*.

“In this way, we have the first trio of vowels, formed, as you perceive, by a gradual closing of the mouth, by raising the under jaw higher and more high, and pushing up the upper surface of the tongue, nearer and more near to the palate, while, at the same time, we gradually raise the larynx more and more up towards the throat, and produce a gradually less and less bass, or rather more and treble sound, in the larynx, and emit it through the peculiar mechanism formed in the mouth for each of the three vowels.

“The other trio of vowels consists of the sounds, expressed by the words *awe*, *owe*, and by *oo* in *woo*. These are all, in some measure, essentially bass sounds, and therefore the larynx is depressed in them all towards the chest, which both shortens and widens the windpipe, and also, which is its chief object, enlarges backwards the cavity of the mouth, into which the sound formed in the larynx enters. In all these three sounds too, the tongue is drawn back in the mouth, which must be the case, whenever the larynx, to which the root of the tongue is more or less attached, is drawn down, as just described; but the chief object of it is, to increase still more the cavity of the mouth, in which the sound is reverberated and made bass.

“In the vowel sound, expressed by the word *awe*, the mouth is as wide open as it can be, the aperture between the lips, presenting a kind of upright oval, whose longer diameter is from top to bottom, the tip of the tongue is drawn rather away from the front teeth, and the whole tongue retracted back in the mouth; the larynx is lowered down towards the chest, and while producing a bass vocal sound in the larynx, we emit it through the above described mechanism in the mouth. Make him observe and imitate the open mouth, the retraction of the tongue, the descent of the larynx, the production of a bass sound in it, and its emission through the mouth. Next, make him understand that this vowel, as it occurs in the word *awe*, expresses *dread*,—by assuming a fixed expression of awe and dread in the countenance.

“In the vowel sound, expressed by the word *owe*, the mouth is less open, the lips present a circular aperture between them, the tongue is more retracted back in the mouth, the larynx is drawn down more, and while making a more

bass vocal sound in it, we emit it through this peculiar mechanism. Make him imitate the half-open mouth, the circularity of the opening between the lips, the greater retraction of the tongue, the still more descending larynx, the still deepening sound, and its emission through the mouth. Explain to him next, by your putting on an expression of countenance, indicative of surprise, that this vowel sound stands for *Oh!* the exclamation of surprise.

“As to the vowel sound, expressed by *oo* in the word *w,oo*, its mechanism is as follows; the mouth is less open, the lips are nearly closed, so as to leave only a very small transverse aperture between them, or a long ellipse, whose greater diameter is across, from one corner of the lips to the other. The tongue is drawn very far back in the mouth, the larynx is drawn lower down towards the chest, and while producing a very bass sound in it, we emit it through the mechanism just described. Make him imitate the transverse aperture between the lips, the greatest retraction of the tongue into the back and bottom of the mouth, the greatest descent of the larynx, the production of a very bass sound in it, and its emission through the mouth. Make him then understand that the sound *oo* expresses the noise, that the wind makes, in blowing through a small hole, such as the key-hole of a door.

“The next vowel sound is that guttural vowel sound, which is expressed by *ou* in the word *journey*,—and by *u* in *urn*,—or by *o* in *worm*, &c. It stands, in the scale of the seven pure vowels, between the two trios above described. In its mechanism, the root of the tongue and the soft palate are chiefly concerned. The tongue is a very little drawn back in the mouth, and the surface of its root is a little depressed, so as to prevent its touching the soft palate, (the hanging fleshy curtain, at the back of the palate);—the larynx is also a little depressed, and a guttural flat sound is produced in it, and emitted through the above mechanism. Make the deaf child observe the slight retraction of the tongue, the space between the upper surface of its root and the soft palate, and the slight descent of the larynx, the guttural sound produced in it, and its emission through the mouth. As this vowel sound never occurs singly in English, no word or ideal meaning can be connected with it.” *Pages 144-150.*

ART. III. *Notices of the prisons in the city of Canton, their number and extent, character and condition of their inmates, &c.*

Taken from a Chinese manuscript.

IN the city of Canton there are six jails; two belonging to the magistracy of *Nanhái*; two to the magistracy of *Pwányü*; one to the prefecture of *Kwángchau*; and one under the control of the provincial commissioner of justice. Each of the five first specified com-

prise more than five *mau*, and is capable of containing more than 500 prisoners. The last named one includes an area of more than seven *mau*, and is capable of containing more than a thousand persons:— $6\frac{6}{10}$ *mau*, or Chinese acres, are equal to one English acre.

The inner wall of each jail is twenty Chinese feet high, which is surrounded by a second wall of the same height, leaving between the two a space of seven feet. In this space a nightly patrol is stationed to guard the prison. Beyond the outer wall, a circuit of seven more feet of ground is kept clear where a guard of soldiers remain day and night.

The principal jailer lodges at the front gate of the prison. Within this, there is a second gate or door, over which, or on the top of it, a tiger's head is engraved. This leads into an open court—or *tien-tsing* 天井—which takes up about one fourth of the whole area of the prison, including one of its four sides. The remainder of the ground is occupied by the prisoners. Over the front gate and wall there is a roof, like that of a common house, descending on two sides. The part occupied by the prisoners is covered by a single roof, extending from the wall inwards to the *tien-tsing* or open court. The timbers, on which this roof rests, are laid so close to each other as to prevent the prisoners escaping between them in case of the tiles being broken away. An empalement of strong piles stretches along under the eaves of this roof, and so separated from each other that they admit the light and prevent all escape of the inmates. Into this open court there is only one entrance, which is closed up at night, confining the prisoners to their own apartments.

The space occupied by the prisoners is divided in several tens of cells, each empaled with strong piles, and spacious enough to contain three rows of men, when lying down to rest. At night each of these cells is partitioned off by boards, three or four feet high, thus giving a separate room for each of the three rows of men. This is done, in order to keep them in some measure separate, and to prevent fighting and quarreling. The floors of the cells are of thick plank, raised about one foot from the ground. The floor of boards, however, does not extend to the piles, along each row of which a space about two feet broad is covered with stone. Upon this stonework the prisoners place their utensils used in cooking, prepare their food, wash, &c.

The prisoners are kept in irons, having rings upon their wrists, fastened together by an iron rod. A chain is put around their necks, and the end of it fastened to the hand-cuffs. This chain is so short

that their hands cannot fall much below their breasts, and keeps them raised as if they were about to make a bow. In the daytime, one of their hands is released from the iron, to enable the prisoner to prepare and eat his food; but at night it is always made fast in its place. Heavy irons are also placed on the prisoners' feet, united by a chain a foot long, thus allowing them to walk in a slow and hobbling gait.

Formerly heavy stocks were furnished for each row of men, and at night every man was made fast therein by one of his legs. In this position he could scarcely move, and many of the prisoners died. In consequence of this the matter was represented to the emperor, who was graciously pleased to order the stocks to be disused, which has been done accordingly in Canton. But in the jails of some of the neighboring districts they are said to be still used. This is the case in Tungkwán and Sánshwui.

The prisoners in the jail of the commissioner of justice are treated with more severity than those in the other prisons. Instead of the chain between the handcuffs and the neck, an iron rod is used, which prevents the moving of their hands up or down. Also additional irons are put on the ankles of these state prisoners. If they are strong and robust, and have been guilty of great crimes, three or four rings are placed upon each ankle. The number and weight varies according to the strength and character of the criminal.

According to the regulations, established by law, each criminal should daily receive one catty and a half of rice, with 12 or 13 cash for the purchase of vegetables and fuel. But the jailer usually deals out to them not more than three-fourths of this quantity of rice, and only two or three cash. In the hot months of summer a supply of common tea is provided daily for them, and placed in the open court, to which all have equal access. In the cold months of winter, instead of tea, they are furnished every morning, each with a cup of hot congee,—or rice boiled to a jelly.

Clothing is also provided for the prisoners. Late in autumn a jacket, made of two thicknesses of cloth, is distributed to each one, who may chance to be in want of such, and also a blanket. Trowsers and lighter jackets are likewise occasionally given. But all these are to be received as special favors, conferred by the officers under whose care the prisoners are confined. In summer the present of a fan is always made to each of the prisoners—it being indispensable to poor as well as rich.

Besides these, usage has made it common to confer other little

favors, which are distributed on joyous occasions, such as the birth of a son to the emperor, or to the governor of the province where the prisoners are lodged. On such occasions, flesh, fish, wine, &c., are distributed to the prisoners with a liberal hand.

The Chinese system of subordination is carried out, and fully exhibited, even in their communities of prisoners—where, as everywhere else, there are headmen (or 頭目 *tau-mu*) exercising authority with unmeasured rigor and severity. In the jails, these headmen may be one in ten or fifteen, and all the inmates of the prison are subject to their orders. This office of headman is either purchased with money, which is distributed among the jailers and the prisoners, or it comes to an individual by seniority, reckoning from the time of entering prison. When a new prisoner is brought in, these headmen give orders to the others to commence their diabolical operations, to which there is no limit or bound, except in the pleasure of the headman. They commence on a gentle and easy scale, and proceed to those which are intolerable, the object being always to extort as much money as possible from every culprit. They will commence by hanging the man up by his heels, or by suspending him on a pole, passed under his handcuffs and feet-irons. They will try the strength of his loins by stretching him across a high stool. All ways and means, that seem likely to secure their end, are resorted to. When they fail by inflicting pain upon the body, they will starve their victim. If he is obstinate, and will not give money, they exhaust all their resources before they desist from their cruelties. If upon the first application he is found to have no money at hand, he must send letters to his kindred and friends to borrow something for him. If it is forthcoming liberally, that is an indication of an abundant store in reserve. Accordingly, more must be had, by fair means or foul, no matter which. To such an extent are these cruel punishments carried, that they usually far exceed those inflicted by the officers of government. The vulgar phrase for them is 打燒紙 *tá sháu chí*, i. e. “burn paper.”

Since writing out the foregoing from a Chinese manuscript, we have conversed with a ‘jail bird,’ who, from his own experience and observation in several tens of the prisons through which he had passed, told us about what he had both seen and suffered. On asking him if he knew the meaning of the phrase *tá sháu chí*, he instantly took fire, and “suited the action to the word,” gave what one might fancy no very bad representation of the sufferings endured by himself when a prisoner. According to this man’s account,

there is a great diversity of tricks played off upon the ill fated victims, who are lodged in the Chinese jails. *Tiyóh*, or hell, is the name commonly given to these places; and they doubtless bear as close resemblance to that place of torment as human device and cruelty can make them.

ART. IV. *Notices of the whale fishery in the Chinese seas, as conducted by the inhabitants of the coasts.* Communicated for the Repository.

DURING the months of January and February, whales and their young resort to the coast of China, to the southward of Háiling shán, in great numbers; and during those months are pursued by the Chinese belonging to Háinán and the neighboring islands with considerable success. The fish generally seemed to be in bad condition, and were covered with barnacles; and their object in resorting to that part of the coast during that season is probably to obtain food for themselves and young from the great quantity of squid, cuttle, and blubber fish which abound, and perhaps also to roll on the numerous sand-banks on the coast, in order to clear their skin of the barnacles and other animals which torment them. They are often seen leaping more than their whole length out of the water, and coming down again perpendicularly so as to strike hard against the bottom.

It is an exciting scene to see these boats out, in fleets of from 50 to 70, scattered over the bays as far as the eye can reach, under full sail cruising about in search of their prey. Some steer straight ahead with the crew facing in different directions, observing the boats in their company, and leaving no chance of a spout escaping unnoticed. Upon others, the harpooner may be seen leaning over the bow ready to strike, and occasionally waving his right or left hand to direct the helmsman after the fish in its various turnings—the strictest silence the while being observed.

The boats are admirably adapted for following up the fish, as they sail well, make little noise in going through the water, and may be turned round and round in half the time and space that a foreign boat occupies. They are of different sizes; the smallest are about three tons, and the largest about twenty-five, carrying two small

boats on her deck, and a crew of twelve men, of light draft of water and good length. On the bow is a crooked piece of timber, supported by a stancheon, which serves as a rest for the harpoon when not wanted; it enables the harpooner to stretch well over the bow, and see the fish as they pass below the boat. In this position they are struck, for the weight of the harpoon prevents it being thrown any distance. Aft the mainmast, the deck is rounded so as to form the roof of the cabin; on its top the whale line is coiled.

The harpoon has only one barb, and about fifteen inches from the point of the iron it is made with a socket; above which, an eye is wrought, with a cord attached to the iron, to which the whale line is fastened, and stopped slack along the wooden shaft, so that when the fish is struck, the iron and the line tightens, the shaft draws out, and leaves less chance of the iron cutting out, or loosing its hold of the skin of the fish.

The whale line is made of native hemp, and is about 60 or 70 fathoms long, and from 4 to 6 inches in circumference, according to the size of the boat. Great length of line is not required by them, for there is shoal water all along the coast for many miles to seaward. One end of the line is fastened round the mainmast, the remainder is coiled away on the top of the house, and carried forward to the harpoon in the bow, where it is made fast, leaving a few fathoms of slack line.

The boats come out of the different harbors at daylight, and spread themselves soon all along the coast; as soon as a fish is seen blowing, away they go in chase. If fortunate enough to get it fast, the sails are lowered, the bight of the line got aft, the rudder unshipped, and the boat allowed to tow stern foremost. The rest of the fleet, seeing the sail lowered, come up to assist; and as the fish now keeps pretty much on the surface in its struggle to get away, they soon manage to fasten eight or ten harpoons into it, and in a couple of hours or so it is dead from wounds and the loss of blood. They always strike the fish a little behind the blowhole, on the top of the back. When the fish is dead, it is lashed alongside one or two of the boats to float it, and to allow the others to make their lines fast to the tail, and tow it on shore. It is surprising that the boats are not stove in, or completely destroyed from their manner of attacking the fish, i. e. sailing right over it and then striking it; but from the cool way in which the Chinese manage the whole affair, I have no doubt that personal accidents occur more seldom than with our fishermen. Their greatest danger is when two or three whales

are struck together in the same place, and swim round and over each other, so as to foul the lines. The boats are then drawn against each other, and over the fish, and run great risk of being soon swamped and stove in pieces. In one instance of this sort that fell under my observation, they had three of their boats swamped, but managed to clear the lines, and kill the fish in a most dexterous manner, after which some of the spare boats returned, and towed the damaged boats on shore. They had no lances in their boats, nor in fact any other weapon except the harpoons, which they refused to sell at any price. All the boats had parts of the whale's flesh salted, which they used as provisions. They refused to give any account of what use they made of the fish, and in general were not disposed to be very civil to strangers, which might arise from jealousy, or a fear of our interfering with their fishery. The fish are, I believe, what whalers call the right whale, and were calculated by those on board to yield on an average 50 barrels of oil each.

ART. V. *Sickness and deaths in Hongkong; remarked upon by a member of the Church of England, in a letter to the Editor of the Chinese Repository.*

TO DOUBT that God made the universe—or that he guides all the great events in it—evidences a degree of infidelity, which no Christian would willingly be guilty of. Yet to doubt that he governs all, even the smallest events, must show us equally guilty. It is no less the dictate of reason than religion that, when the judgments of the Almighty are abroad in the earth, its inhabitants should learn righteousness. In the late war there was remarkable success granted to the British arms; and no less remarkable has been the mortality amongst them since the war. It was right to acknowledge the success; and now, when the heavy hand of the Almighty is laid upon his creatures, why ought they not to bow before him, humbling themselves for their sins? We know there is a disposition, in some men, to make light of these things, *these reproofs* of their Heavenly Father. But, for ourselves, we would much prefer to join our voice, and our influence, with our correspondent, whose letter we publish with much pleasure, hoping it will produce the desired effects.

“To the editor of the Chinese Repository.

“Sir,—One who has been spared to watch the rapid filling up of our grave-yards for the last 18 months, and to witness the failure of many expedients to remove the causes of disease from our island, may I hope be excused for an humble attempt to direct attention to one view of the subject, which appears to have been hitherto overlooked. We are so much ‘enlightened’ in these days, and see so clearly the immediate causes of most of the natural phenomena presented to our notice, that our whole attention is apt to be arrested and satisfied by these causes; and we are thereby prevented from any attempt to look beyond them—from seeing the Hand that made, and therefore absolutely disposes of them; our eyes are so fascinated, as it were, by the palpable objects of nature, that we are unable to raise them to nature’s Author; and when in any instance a difficulty arises, our investigations are still directed to this end alone. Were we no better instructed and privileged than the heathen world, more might not be expected of us; but surely as a Christian people we might be expected to profit more by the revelation we possess. At present we seem to acknowledge the Creator of the universe, but seldom to consider or treat Him as the governor of it. We read that without His cognizance not a sparrow falls to the ground, but regard the interests of a society of His rational creatures as if without the range of his care, and by no means subject to his particular direction and control. All things happen in ‘the common course of nature,’ and nothing less than a shipwreck or an earthquake, or some other sudden and dreadful calamity, is ascribed to a ‘visitation of Providence.’ Are we successful in war? It is our own arm which has gotten us the victory, British valor is our boast; it is ‘a proud day for us;’ and so forth. If we meet with a reverse, it is sufficiently accounted for by a concurrence of unfortunate circumstances, which no human foresight could provide against. Are our numbers thinned by disease? ‘This climate, and that contagion, are charged as the source of it. In any case we fail to look upon the event as more than a natural consequence of a natural cause; we fail to consider why we ourselves may have been brought under the operation of those causes, so long as it happened ‘in the natural course of events.’

“It has been remarked that the satisfaction of a perfect justice requires that the acts of nations and communities should meet their rewards or retribution in the present world, since they cannot be judged hereafter, when no longer in existence; and it is not easy to imagine any more appropriate means for their reward or punishment than some such as I have mentioned above, the issue of a war, the infliction of a general sickness, &c. War, famine, and pestilence were the three national judgments submitted to the choice of the king of Israel; and they are repeatedly mentioned in Scripture as the scourges which which the offending Israelites were chastised.

“Ought not we, then, who acknowledge the same unchanging God as they, who profess to read the records of his dealings with that people as expressly ‘written for our learning?’ Ought not we to consider similar visitations in a

similar light; whilst searching as we must of course do, for the natural, to look also for the moral causes, that may be in operation to account for them? The question might at least be worth our consideration. Wherein may we, as a Christian body, have been deficient in our allegiance to our supreme head and governor? For instance, our success in the late war has been remarkable. What have been our public acknowledgments to Him that 'fighteth for us?' We have now a good number of public buildings in the island, and others are in progress: have we yet laid the foundations of a church? There is no lack of industry among us: have we remembered to give that industry its lawful repose on the first day of the week? Have we honored the Lord's day, and by consequence Him whom it commemorates, by the usual observance of it for which the mother-country of this colony is eminent above every other? Or, on the contrary, is the sound of the ax and the hammer interrupted only *when the heathen observes his festival*; while our fourth commandment, so far as it relates to the 'servant' and 'the stranger that is within our gates,' seems to have become a dead letter? Surely we are equally culpable, if under our authority or sanction it is broken, whether by our Christian or heathen dependents. The Scriptures describe the profanation of the Sabbath as peculiarly offensive to God, and represent his anger as repeatedly falling on the Jews on this account; and as the commandment, being one of the decalogue, is yet binding on us for the observance of our day of rest, we cannot expect to break it with impunity.

"If there should be any truth in these hints, and you, sir, will oblige me with a portion of your paper for the insertion of them, I shall hope that some more able advocate may take up the subject, and endeavor to unite those who concur in this view of it in some acts becoming a Christian community. Under our present circumstances, we are so familiar in these days with the disuse of many of the ordinances of our church, that the course usually provided by her in like emergencies might be met with contempt; yet at the time that the cholera visited England, a general fast, and other like public observances were enjoined; and if there were no impropriety in the use of such means at that time, there could hardly be much in it now. Our life here is emphatically in the midst of death; bear witness the records of our hospitals, of our military messes, of private families. Surely this is a time to make some unusual demonstration of our absolute submission to our Maker's will, and our utter dependence on his mercy; instead of seeking excuses for the evasion of his laws, and giving our sole attention to scientific speculation for our relief! As Christians, let us show that we have *some* resources beyond what might suggest themselves to the nation around us. We have 'sought out many inventions' of our own, but they have as yet every one of them signally failed. Let us put our case here in the hands of Omnipotence, and try whether 'His arm is shortened that it cannot save.' Having so done, let us use our own best exertions as hitherto, and should they prove more successful, let us not sing our own praises. I am, sir,

Your obedient servant, A MEMBER OF THE CHURCH OF ENGLAND.

P. S. It is certainly to be regretted that no church has yet been erected in Hongkong for the British Protestant community. A chaplain appointed by the queen sailed from England in June last; and may be hourly expected to arrive in China. It is known to many of our local readers that subscriptions to the amount of above \$4000, were taken up more than a year ago, for the purpose of building a place of worship. To this sum, it was expected that the government would add an equal amount, and that the house of worship would be open to other preachers besides those of the church of England. However, it is now said that the government at home have declined to co-operate in the manner proposed, and will erect a building wholly at their own charge. Which, indeed, is very well. But the question arises, what shall be done with the funds collected, not from Churchmen alone, but from Presbyterians, Congregationalists, and others? Were we called on to suggest a plan, we would say erect a *Union Chapel*, and let some of the Christian societies send out a clergyman, say one of the church of Scotland. The Union Chapel might be erected at some distance, a mile or so, from the site of the proposed church belonging to the government.

ART. VI. *Journal of Occurrences: foreign vessels on the coast of Chili and Shantung, &c.; new warehouses at Canton; Kingqua's debts; sailing letters, or registers; memorandum of vice-admiral Parker to the fleet; destruction of property at Canton by the fire; cruel executions.*

THE answer of H. B. M. plenipotentiary to Kiying's communication respecting foreign vessels on the coast, and Kiying's further remarks on the mode of conducting the trade there, and the necessity of taking pilots, are here continued from page 569.

H. B. M. PLENIPOTENTIARY'S REPLY TO KIYING.

I have duly received and fully understand your excellency's communications of the 8th instant, relative to two masted vessels having during the month of August last, appeared off the coasts of Shantung and Chili, and there having wished to trade in a variety of goods, which were described in certain handbills. I do not think from the circumstance of the ships having Canton linguists and men on board, that they could have been from Singapore, nor am I quite certain that they were really English vessels, although they so described themselves; I shall adopt the necessary steps for ascertaining these points, if possible, and in the meantime, I will issue a proclamation to the effect pointed out by your excellency, and will likewise adopt such other restrictive rules, as may seem calculated to entirely suppress the practice of foreign trading vessels going beyond the bounds fixed by the Treaty.

I have more than ten times previously explained to your excellency and other high Chinese officers, that the great and final remedy for this disobedience and evil, rests in the hands of the local authorities; and I am most happy to observe that remedy was applied on this occasion. I allude to the people of the country being carefully restrained from dealing or holding intercourse with the vessels. If this rule be only rigidly enforced, the object is gained, for the sole motive for their straying beyond bounds is the hope of profit, and where nothing can be sold, not only is no profit to be had, but considerable expense, or in other words, loss is to be incurred.

In addition to strictly prohibiting and restraining the people from dealing,

or holding intercourse, with such vessels, they should on no pretense, be furnished with, or even allowed to buy provisions; and I would further strongly recommend, that all the local authorities of the seacoasts of Shántung and Chílí should be instructed to seize and detain any Chinese linguists, or other such persons, who may land from these vessels, and not to release them, until they shall have paid a fine of at least \$1000 each, to the public treasury. If your excellency approve of this suggestion, I hope you will make it public, and I will likewise include a notice of it in my forthcoming proclamation and as the said linguists, and all the Chinese who sail in these vessels, must be the subjects of the imperial government, they will not be so fool-hardy as to incur such risks for the mere profit of others.

Should an attempt be made by force, by any vessel, to release linguists, and such persons seized and detained, as above suggested, that attempt will, of course, be repelled, and the authority of the local officers vindicated and upheld. I trust nothing of the kind will ever occur, but should it unfortunately so happen the moment it reaches my ears, I shall order the offending vessel, wherever she may be found in China, if under English colors, to be seized as a pirate, and brought to Hongkong to await the decision and commands of her Britannic majesty's government.

I trust, that this official communication in reply will be satisfactory to your excellency and the imperial government, and I close it by assuring you of my constant anxiety to enforce amongst all British subjects the most scrupulous obedience to the provisions of the Treaty. I may add, that I have every hope now that the five ports are about to be formally opened, that the irregularities which have hitherto been practised will cease; and that all classes will see, how little profit is to be looked for, and how much risk run, by deviation from the prescribed path of commerce. A most important communication in reply.

(Signed)

HENRY POTTINGER.

To his excellency Kíying, imperial commissioner, &c., &c.

GOVERNMENT NOTIFICATION.

The annexed extracts from communications (public and private) addressed by his excellency Kíying, imperial commissioner, &c., to her majesty's plenipotentiary, &c., &c., in China, under dates the 25th of Sept., and 8th of October, 1843: and the reply made to the latter on the 12th of October, are published for general information. By order. RICHARD WOOSNAM.
Govt. House, Victoria, Hongkong, 24th Oct., 1843.

EXTRACTS FROM KÍYING'S COMMUNICATIONS.

25th September, 1843.

"It is to be observed that the seacoasts of Kiángsí, &c., (that is the coasts situated between the Tahea or Ningpo and Yángtsz' kiáng rivers,) is without any shelter on the outside (towards the south and east), and has a number of soft sand flats or mud banks, which shift frequently when the southeast winds blow violently, thereby rendering losses by shipwreck very easy. This consideration induces me to make this communication" (regarding the loss of the schooner *Levant Packet*) "to the honorable plenipotentiary, and to beg him to direct all merchant vessels to take exceeding great care, and to engage pilots. This is most important."

12th October, 1843.

"Seventhly. Along the coast of Kiángnán and Chekiáng are very many quicksands. They are at times visible, and at times invisible. Your merchant ships have not much sailed thereabouts, and it is to be feared, that many losses may occur. I hope therefore, that you will enjoin great prudence and precaution on your merchants, and will likewise inform the foreign merchants of all nations of this fact, as it concerns much valuable merchandize, and many human lives. This is most important."

"Ninthly. The people living along our coast are prone to insult and abuse the ignorant. Now the black sailors on board your ships are generally by nature, ignorant and fond of liquor. They should on no account be permitted to go on shore to drink and get intoxicated, lest they be ill used by our people."

REPLY OF H. R. M. PLENIPOTENTIARY.

12th October, 1843.

“Your friendly and benevolent hints regarding our black people not being allowed to go on shore and get intoxicated, thereby exposing themselves to possible ill usage and insult from the people (of the seacoast) of China, and your still more important and benign suggestions as to the necessity that exists for all foreign navigators on the coasts of Kiangnán and Chekiáng proceeding with great care and precaution, claim my grateful acknowledgments in the name not only of England, but of all other civilized nations. I will issue a Notification on both points, in order that your goodness and forethought may be universally known, and acted upon.”

New warehouses. By a notification, dated Govt.-house, Victoria, October 25th, 1843, it appears by proclamation made by the high imperial commissioner and high provincial authorities at Canton, “that ever after this, there shall be no difference between the old and the new warehouses.” Also that, according to the spirit of the new tariff, “merchants of every nation shall trade on the same footing,” while all defrauders and smugglers are to be severely punished.

Kingqua's debts. By an official note, dated Victoria (Hongkong), October 26th, 1843, it appears, “that the discharge of the interest on Kingqua's debts is stipulated to take place within two years from the final discharge of the capital of such debts; and, that by the original agreement the payment of the capital was only provided for in ten years from the 1st of July, 1838. It therefore apparently follows, that the discharge of the interest may be postponed to any period between the present time and the 1st of July, 1850, and consequently depends on the pleasure and convenience of her Britannic majesty's government, for whose commands on the subject a reference has been made, the result of which reference will hereafter be notified for the information of all concerned.”

Sailing letters, for small craft, as cutters, schooners, lorchas, &c., have been prepared, for the better regulation and security of such vessels. See Notifications, dated Victoria, November 2d and 3d, published in the newspapers of the day.

Restrictions laid on British vessels, have been published by authority, in the Friend of China and Hongkong Gazette, of the 9th instant. The following is that of vice-admiral sir William Parker.

GENERAL MEMORANDUM.

“The respective captains, commanders, and commanding officers of her majesty's ships and vessels, and those of the Indian navy in the China seas, will receive herewith a copy of the proclamation of her majesty's plenipotentiary, dated the 24th of October, 1843, and a republication of her majesty's Order in Council of the 24th of February, 1843.—Also the copies of the communications between her majesty's plenipotentiary and the Chinese high commissioner Kiyng, to which their strict attention is directed.

"They will observe that these documents provide for the officers of the Chinese government preventing trade to the southward of the Yángtsh' kiáng river, being carried on elsewhere than at the five ports opened by the treaty; viz:—Canton, Amoy, Fuchau fú, Ningpo and Shánghái.

"All vessels under British colors are interdicted from passing to the northward of the 2d degree of north latitude, on any part of the seacoast of China; and if any British merchant vessel shall be met with that may be positively known, or discovered to have so visited any part thereof, in contravention of her majesty's Order in Council unless forced so to do from absolute stress of weather, she becomes liable thereby to be detained, and sent to Hongkong for inquiry and adjudication. British vessels which have voluntarily exposed themselves, after the warnings they have received to the chances of being attacked and driven away, or seized and confiscated by the Chinese authorities, are not to receive protection from her majesty's ships; and should they attempt to defend themselves, and thereby lead to loss of life or bloodshed, they are to be seized, and brought to Hongkong to be adjudged according to law.

"Vessels having no flag, or register, or sailing letter, should be sent into a British port for a breach of the law of nations, and the navigation laws of Great Britain.

"The respective captains, commanders, and commanding officers will also observe, that any persons landing at any place in China for purposes of trade and commerce, except the five ports before mentioned, will render themselves liable to seizure and detention by the Chinese authorities, until they pay a fine of one thousand dollars each person. And it is therefore to be hoped and expected that linguists, or other subjects of China will not be sent on shore as the medium of communication except at the five ports aforesaid.

(Signed)

"W. PARKER, vice-admiral.

"To the respective captains, commanders, and commanding officers of her majesty's ships and vessels, and those of the Indian navy employed, and to be employed in the China seas."

The destruction of property at the fire in Canton on the 24th ult., has been estimated at upwards of two millions of dollars. There have not been, to our knowledge, any efforts made by those who escaped the calamity to assist the sufferers; they are left to bear it as they best can. An attempt was made soon after the fire to get the limits of the foreign factories extended further westward, and also to have the whole of the thirteen hong's surrounded by a wall in order to diminish the risk from fire in their neighborhood. The endeavor was however unsuccessful, and the native shopmen who had been burned out, on hearing the rumor of this attempt, hastened the rebuilding of their shops, in order to anticipate any enlargement of the foreign hong's.

Some of the persons seized on suspicion of having been engaged in setting fire to the city, were exhibited in different public places wearing the cangue, under the charge of an underling, and there starved to death. No commiseration was expressed for them by the people; on the contrary, some of them declared that such miscreants deserved such a death. This severity, or rather cruelty, has had the effect of deterring the vagabonds who infest the metropolis from showing themselves, and of driving many from the city.





